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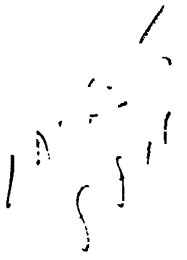

*CATALOG OF*

# Rare Old Violins

## VIOLAS & VIOLONCELLOS

BOWS OF RARE MAKES

*Collection of*

## Lyon & Healy

Chicago

THIRTY-THIRD EDITION

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# FOREWORD

IN this, the Thirty-third Edition of our Catalog of Rare Old Violins, Violas, Cellos, Bows, etc., we offer a noteworthy collection of instruments by the great violin makers of the 17th, 18th and 19th Centuries.

Our Violin Department was inaugurated in 1888, and it was the ambition of the late P. J. Healy (founder of the house), that it should be a leading factor in the musical development of America by supplying violins of highest quality, so that every violin offered in this department should be the best possible value in its class, musically and commercially.

The violin occupies a unique position in the musical life of the country. It forms the foundation of the orchestra, around which the other instruments are grouped, as well as being the principal solo instrument of our concert stage, and the favorite instrument of a large portion of our people.

It follows, therefore, that the question of *quality* is most important to any one contemplating a purchase. The necessity of owning a good instrument becomes obvious to every violin player before he progresses very far in his studies. Musical quality comes to be appreciated as the musical faculties are cultivated. To violin students this is of supreme importance because it invariably, sooner or later, reflects itself in the playing. The late Theodore Thomas used to say that he "could tell the kind of violin a soloist had used in his younger days, after hearing him play a few measures." By this he meant that the quality of tone possessed by the artist was a sure index of the violin he had used in his student days. If the tone of that instrument had been hard, stiff and non-elastic, that of the mature player took on the same quality; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color—that musical feeling which identifies the true artist.

Our Collection this year contains an unusual number of attractive and interesting specimens of the work of the great Italian makers, some of which are truly remarkable. An added feature, and an equally interesting one, is the large number of excellent violins at medium prices, made possible largely by the European War. We wish to call the attention of concert violinists to the exceptional opportunities now offered for the selection of fine instruments. We have never had such a large number of magnificent concert violins at moderate prices.

Owing to our long experience, and the extraordinary care exercised by us in the selection, our violins are in an exceptional state of preservation, and the genuineness of Lyon & Healy violins is accepted everywhere. Constant application of these principles for many years has resulted in the bringing together of a number of the choicest, purest, best conditioned violins in the world today. While European firms from time to time exhibit many famous individual instruments, no one of them—it would be found by any competent judge willing to make the investigation—possesses a stock so comprehensive and so entirely representative of the very best the world offers in *all classes* of violins as may be found in the Lyon & Healy Collection.

Our constant aim is that, in its class, every old violin offered by us shall be unique in point of musical worth and value, to the end that one who buys from us an old violin at a modest price shall receive an instrument which, as far as it goes and in its class, is as desirable as the most expensive Stradivarius or Guarnerius. This is a feature of deep interest to violin lovers, collectors, students, and to the intending purchaser who is desirous of spending his money where he is certain of receiving proper value.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best—all the finer qualities being lost. We have had many years experience in the careful regulation of fine violins, and to this fact credit must be given, in a large measure, for the satisfaction which the violins from our collection afford. It is a matter too often overlooked by purchasers of violins because they do not understand its importance. We cannot emphasize too strongly the fact that a violin without artistic repair and adjustment usually disappoints; with such attention an instrument is a source of joy and pleasure forever. It means the difference between failure and success—between dissatisfaction and satisfaction.

Obviously, in a catalog of this size, it is impossible to give anything like adequate descriptions of the various instruments listed, and we therefore suggest that those interested write us, and we will give any further information desired. Also an opportunity for examination and trial will be promptly arranged for.

Sincerely yours,

LYON & HEALY.

## CONDITIONS

Prices quoted in this catalog are net.

Easy terms of payment, extending over a period of from two to three years, may be arranged by responsible persons, and correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalog is exchangeable for another of equal value, if it proves unsatisfactory, any time within one year from date of sale. Any old violin, viola or cello will be accepted by us at full price paid, in exchange for a better instrument, at any time, if returned to us in good condition.

*Note:—We have a most attractive catalog of modern Violins, Violas, Cellos, Basses and accessories, which will be sent on application. It should be in the possession of every teacher of the violin or cello.*

# RARE OLD VIOLINS

## The C. B. Schley Collection

AMONG the few notable American collections of Rare Violins, that of the late Mr. C. B. Schley easily takes first rank. Mr. Schley had a keen appreciation and a wide knowledge of violins and violin music. His collection first began to attract the attention of the violin world about 1901, at which time we became acquainted with him. We had but recently acquired the Hawley collection, and Mr. Schley selected for his own use the well known violin by Giovanni Paolo Maggini, which for so many years had been the property of the late Mr. R. D. Hawley. This violin Mr. Schley retained up to the time of his death. It is regarded as the finest work of Maggini in America.

Another Hawley violin which Mr. Schley wished to possess was the "Grand Amati," but he was too late, as it had already been sold. It was not until some years later that he finally became its owner.

The two violins which, among violin connoisseurs, are recognized as having no equals anywhere by the same master, are the pair of splendid Carlo Bergonzis, which rank as the very finest known examples of his work.

The Montagnani is one of the finest violins by the great Venetian known. It is extraordinarily beautiful, in the pink of condition, and possesses a tone of pristine freshness and beauty.

On the decease of Mr. Schley, his collection passed into our hands. The two Bergonzis and the Montagnani will be found listed in this catalog, the others have been disposed of.

ANTONIUS STRADIVARIUS, "THE COLOSSUS," CREMONA, 1716

NUMBER 6252. Many exceptional violins from the great master have passed through our hands, but this is one of the very choicest examples of his work that has come under our notice. It is one of his largest and broadest type of violin. Its tone is surpassingly lovely, and of tremendous carrying power. The wood employed in its construction is of the very choicest description. The back is formed by two pieces of handsome curly maple, with sides to match.

The top is of spruce of exceptional quality. The varnish is of a beautiful orange red color. The scroll is in the master's finest style. This violin is known as the "Colossus." It acquired this title, no doubt, on account of its magnificent tone. It was formerly the property of the celebrated artist, Jacques Thibaud. The instrument is in a splendid state of preservation. (Plate I)

*Price: $15,000*

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

NUMBER 4913. This violin reaches very far back—almost to the very beginning of violin history. Fifty-five years after the first violin of which there is any record appeared in Brescia in 1540, this instrument, made for Henry IV, King of France and Navarre, was completed by the master builders of Cremona, of their time, Antonius and Hieronimus Amati, in 1595. Nearly fifty years were to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born, and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a very unique position in church service.

So it was that a set of violins was ordered by the King of France, for his chapel. They remained in the possession of the court, with the one known exception of this particular violin, until the French Revolution, when they were destroyed or lost in the attack on Versailles.

Among the courtiers of the court of Henry IV was a music loving cavalier, Francois de Bassompierre, Marshall of France, and later Ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military compaigns he devoted his time to the cultivation of music and other arts.

This violin passed into his hands—probably as a gift of the king to his music loving favorite—and it remained in the possession of

his family for two hundred years, according to the Latin inscription by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, on the occasion of taking it to Gand, the young pupil of Nicholas Lupot, for repairs. (See Plates VI and VII.) Probably no other violin in existence has a more interesting history.

It is in a fine state of preservation, and has a very wonderful tone, remarkable alike for volume and quality. It is an instrument of very full size, being slightly over fourteen inches in length of body, and usual width of upper and lower bouts.

The back is beautifully decorated with the coat-of-arms of Henry IV, King of France and Navarre, and the sides bear the inscription which, translated, reads "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the maker.

This instrument was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin, whose property it remained until it was recently purchased by us, together with the celebrated "Mori" Nicola Amati, now in the R. D. Hawley collection.

It is impossible to describe the extraordinary richness of the tone of this instrument. It is unique among violins. Without the somber quality which usually characterizes the works of Brescia, it has all their richness, with the added richness and bright soprano quality of the violins of Cremona. It is a quaint tone, the color of which may be compared to wine of a very rare old vintage. It has volume and power for concert or quartet use.

The varnish is of the richest description, and of a rare, golden brown color.

The wood throughout is of the choicest selection. Back and sides are especially handsome. (Plate II)

*Price: $12,000*

CARLO BERGONZI, CREMONA, 1733

*From The Schley Collection*

NUMBER 5299. "As fine as a Strad" is an expression often used, greatly abused, but which can properly be applied to the violins of his greatest pupil, Bergonzi, who, on the death of Stradivari's sons,

succeeded to the business and occupied the famous house which faced the square in the city of Cremona, the habitat of his great master.

This instrument and its companion, number 5300, by the same maker, are now, and have for many years been regarded by violin experts as among the finest known examples of Bergonzi's art.

They belong to the epoch in Bergonzi's activities during which were produced those wonderful instruments which have placed him on a par with Stradivari and Guarneri as a maker of violins.

It is not known definitely when he left Stradivari's establishment and started for himself in a house but a few doors removed from that of his former employer, but doubtless it was around 1716-20.

Stradivari was still at his bench in 1733, and it was not until four years later that he died. His influence on Bergonzi, is, therefore, very easy to understand.

Workmanship and varnish of this 1733 Bergonzi are of the choicest description known to the maker. The back is formed of one piece of the finest curly maple, having a handsome figure extending across its breadth. The sides match the back. The front is of spruce of even, straight grain, and of that splendid quality invariably selected by Bergonzi. The varnish is of a deep ruby red. It is a thick, heavy coat, entirely original.

In preservation it is practically as it left Bergonzi's hand. It has no break or crack, and its wood is of the original thickness. By reason of this perfect physical condition the tone is of the utmost purity and sweetness. (Plate III)

*Price: $10,000*

CARLO BERGONZI, CREMONA, 1737

*From The Schley Collection*

NUMBER 5300. Still more beautiful than the 1733, though hardly so well preserved, would be a concise statement of the difference between these two instruments.

In point of wood selection nothing could be more attractive. The back is formed of one piece of curly maple, with a broadish figure extending slightly upward from left to right, across its breadth.

The sides are from the same piece, and match the back.

The top is of the usual fine selection, which none knew so well how to make as the Cremonese masters. The model is of the flat, broad type, which was exclusively used at this time. It is covered with a ripe, plum colored varnish of wonderful richness and beauty.

The scroll is a Bergonzi masterpiece.

It is magnificent in preservation, and a perfect beauty in appearance.

The tone is glorious.

*Price: $9,000*

NICOLA AMATI, CREMONA, 1674

NUMBER 5886. This is an exceptionally beautiful example of Amati's large type of violin, commonly known as the grand pattern. It is unusually beautiful. The color of the varnish is a deep orange brown, tinged with red, which is rare among his violins, which are, for the most part, of a lighter shade.

As far as we know this violin has the distinction of being the first Cremonese violin of the first class to be imported by a Chicagoan.

The papers which came with it, disclose the fact that it was purchased from the very well known violin dealer of London, the late Mr. George Hart, by a Mr. R. A. Johnson of Chicago, in the year 1872. The late Mr. John P. Waters, of Brooklyn, who at that time was forming his collection, purchased it eventually from Mr. Johnson and he some years afterwards parted with it to his warm personal friend, Mr. R. A. Pitkin, of Hartford, Connecticut, a close friend of Mr. Hawley. Shortly before Mr. Pitkin's death, we purchased it from him, together with the Henry IV Amati, which is also described in this catalog. It is strong in wood and is in unusually fine playing condition. Its tone is surpassingly lovely, being unusually large for an Amati; full of color and refinement.

*Price: $8,500*

DOMINICUS MONTAGNANI, SUB SIGNUM CREMONÆ VENETIIS 1737

*From The Schley Collection*

NUMBER 5302. Of all the creations of "The Mighty Venetian," this violin may be said, without fear of contradiction, to be the most beautiful known, while its tone is of the utmost beauty of quality and power.

It was made in Venice at the time when violin making in Cremona was at its pinnacle, after Montagnani had served his apprenticeship

to Stradivarius and embarked on his own career. It was in the collection of the celebrated Italian collector, Tarisio, and at his death was acquired by J. B. Vuillaume. It was sold by him to a certain Baron Seilleire, in whose possession it remained for many years, until it became the property of Monsieur Jules Garein, Professor of the Violin in the Conservatoire de Paris.

This violin is a concert instrument of the very highest type, and should be in the hands of a great artist. Its tone is of wonderful brilliancy, carrying power and beauty.

In appearance, it is one of the handsomest violins in America today. The front is of Italian spruce of the choicest selection, and the back and sides of beautifully figured maple. The varnish is in Montagnani's best style, and is of a rich, ruby red color. (Plate IV)

*Price: $7,500*

LAURENTIUS GUADAGNINI, PLACENTIAE, ALUMNUS ANTONIUS STRADIVARIUS, 1740

NUMBER 5037. The violins of this celebrated master are far more rare than those of his son, Joannes Baptiste. The name of Guadagnini has earned for itself a very high position in the violin world, and importance is attached to any violin bearing it. This is due to the high class of instruments turned out by Lorenzo and Joannes Baptiste.

This violin is an unusual example of his work and in point of wood selection and varnish leaves nothing to be desired. With respect to these important features, Lorenzo must be considered as having used better judgment than any other member of the family.

This instrument is of good large size, with back in one piece of curly maple of the handsomest description, very similar, in fact, to the celebrated Stradivarius of 1711 of the Hawley Collection. The scroll is in his finest style, and the wood of the sides matches perfectly that of the back. The top is of spruce of the choicest selection, and in this the hand of Joannes Baptiste is to be seen.

This instrument has a tone of superlative quality and power. It is a concert instrument of the first class. It is in a perfect state of preservation, without a crack or blemish, very unusual in a violin of this type and age. We cannot recommend it too highly. (Plate V)

*Price: $6,500*

ANTONIUS STRADIVARIUS, CREMONA, 1717

NUMBER 4483. An excellent specimen of Stradivari's work of the period. Its tone is of the choicest quality, rich and full. It is in every way an ideal instrument for general use. Because of its back it is offered at an exceptionally low figure. The back, done at an early date by Vuillaume, is an exquisite piece of wood, and fits in remarkably well with the general style of the top, sides, and scroll. Its tone is purely Stradivarius in character, and it is difficult to see where it has lost any of its charm by reason of its back. Were this violin entirely original it would bring a very much higher price. The top is of exceptionally fine quality spruce, of straight even grain. The back is one piece of maple of the finest selection, having a beautiful figure. The scroll is in the master's finest style.

*Price: $5,500*

JOANNES BAPTISTE GUADAGNINI, 1753

NUMBER 5809. This is an exceptionally fine example of this great master's work. We have had, during the past three years, many representative specimens of Guadagnini's art, and we believe this to be slightly above the average, in view of the tone and character of workmanship. The model is broad and flat. The wood at the back is formed by two pieces of maple having a smallish figure, and the front is of spruce of straight, even, fine grain.

It is an instrument for an artist; and the price is very modest.

*Price: $4,750*

ANDREAS GUARNERIUS, CREMONA, 1665

NUMBER 6159. Perfectly preserved specimens of this maker's work are rare. The subject of this sketch is one of the most representative and perfect specimens of Andreas Guarnerius. It is in a marvelous state of preservation, and the tone possesses an extraordinary quality, brilliancy, and power. As a violin for an artist, for concert use, it can scarcely be surpassed. It has for many years played its part in the concert field, for it was the property of two very celebrated violinists, viz.: Henri Wieniawski, and Leonard. For anyone with a small hand it is exceptionally desirable for the reason that its upper bouts are graceful and sloping, thereby making it possible to reach the upper positions on the fingerboard with great ease. The wood throughout is of the choicest selection known to Cremonese makers. The back is of maple with beautiful figure, and is matched

by the sides. The top is of spruce of the finest character, and the varnish a lustrous, deep, reddish brown.
*Price: $4,500*

JOHANN BAPTISTE GUADAGNINI, PARMA, 1767

NUMBER 5819. This is an unusually fine specimen of Guadagnini's work and it is in a perfect state of preservation. The model is flat and broad. The wood is of the handsomest description, and the varnish orange red color. It is a solo violin of the first class.
*Price: $4,500*

HIERONIMUS AMATI, NICOLA FIGELIUS

NUMBER 5820. This Violin, made only nine years after Stradivari's birth, is a representative specimen of the finest Cremonese work of that period when Nicola Amati was making those wonderful violins which have ever since been the envy and despair of violin makers. Only a few years had elapsed before young Stradivari was to take his place in the shop of Amati to begin his apprenticeship.

It may be seen, therefore, that this violin inherits all the best traditions of the Cremonese school. It is in an exquisite state of preservation, without crack or blemish, very strong in wood, and possesses a tone at once so rich and powerful as to astonish all who play upon it.

The work throughout is of the finest description, and the varnish, which is of a brownish red color, is of the finest quality.
*Price: $3,500*

ANDREAS GUARNERIUS, CREMONA, 1685

NUMBER 6190. This is an unusually fine example of the master's work. The wood throughout is of the choicest description. Back, two pieces of very handsome maple, with sides to match. The top is of spruce of medium grain. The varnish is of an orange red color. The violin was formerly in the possession of the famous Violinist and Composer, Charles Dancla, of the Paris Conservatory. The tone is large and of a most beautiful quality.
*Price: $3,000*

GIOVANNI PAOLA MAGGINI, BRESCIA, ABOUT 1620

NUMBER 6215. An exceptionally fine specimen of the maker's work. Back, two pieces of curly maple, ornamented. Top, spruce of fine

even grain. The varnish is of a golden brown color. This violin was formerly the property of the celebrated violinist and composer, Mazas. It possesses a tone of rare sweetness and fine carrying power.
*Price: $3,000* (Sold just as catalog is going to press.)

NICOLAS LUPOT, PARIS, 1798

NUMBER 6234. A magnificent example of the work of the Stradivarius of France. It is in a perfect state of preservation. The back is formed by two pieces of very handsome curly maple, with sides to match; the top is of spruce of rather wide grain; the varnish is of a ruby red color. The tone is lovely, and of ample carrying power to fill the largest concert hall. We cannot recommend this specimen too highly.
*Price: $2,500*

NICOLAS GAGLIANO, NAPLES, 1773

NUMBER 6198. A magnificent example of this celebrated maker's work. The wood employed in its construction is of the choicest selection for tone. The back is in two pieces of rather plain maple. The top, spruce of fine grain. The varnish is of an orange brown color. This instrument is in a splendid state of preservation. Large tone of exquisite quality. The violin for an artist.
*Price: $2,350*

NICOLAS LUPOT, PARIS, 1810

NUMBER 6209. Large flat pattern. Back, one piece of flamed maple. Top, spruce of medium grain. The varnish is of a rose-red color. Excellent state of preservation. This instrument possesses a very large tone of brilliant quality.
*Price: $2,000*

GIOVANNI BAPTISTE GRANCINO, MILANO, 16—

NUMBER 5996. A splendid example. His violins have always enjoyed an excellent reputation for tone, workmanship and wood selection. The back is of two pieces curly maple of handsome figure; the top, spruce of fine grain. The varnish is of a dark red color. This instrument is in a fine state of preservation, and possesses a tone of great richness and excellent carrying power.
*Price: $1,500*

A. GRAGNANI, LIVOURNE, 1784

NUMBER 6203. A choice example of the maker's work. Flat model. Back, two pieces of curly maple; top, spruce of fine grain. The varnish is of an orange color. This violin possesses a tone of exceptional quality and ample carrying power to fill the largest concert hall. It is in a very fine state of preservation.
*Price: $1,250*

DAVID TECCHLER, ROME, 1721

NUMBER 6017. An excellent example of Tecchler's work. The instrument is in a splendid state of preservation. The wood is of the choicest selection for tone. The back is of two pieces of handsome maple; the top, spruce of fine grain. The violin is well covered with varnish of a reddish brown color. A fine solo violin.
*Price: $1,200*

J. B. ZANOLI, VERONA, 1735

NUMBER 5608. An excellent specimen of his work. This instrument is a delight to the eye as well as the ear. The back is formed by two pieces of flamed maple; the top, spruce of exceptional quality. The varnish is of a golden brown color. The scroll is very handsome. The tone is large and of an exquisite quality.
*Price: $1,200*

GIOVANNI BAPTISTE GABRIELLI, FLORENCE, 1750

NUMBER 6216. The finest specimen of this maker's work that has ever come under our notice. The wood employed in its construction is of the very choicest description. The back is formed by one piece of curly maple of handsome flame. The top is of spruce of fine grain. The scroll is exceptional. The varnish is of a rich yellow brown color. The violin possesses a tone of great richness and exceptional carrying power. It is in a magnificent state of preservation.
*Price: $1,000*

LABELLED JOANNES BAPTISTE GUADAGNINI, TURIN, 1783

NUMBER 6344. A magnificent old French copy of this celebrated maker. Broad flat pattern. The wood selected in the construction of this instrument is of the very choicest. The back is formed by

two pieces of curly maple of exceptionally handsome flame. The top, spruce of medium grain. Well cut scroll. The varnish is of a rose-red color, retouched. It is in a splendid state of preservation, and possesses a large brilliant tone of splendid carrying power. We highly recommend this instrument to one wishing a fine solo violin at a modest price.

*Price: $1,000*

PAOLO ANTONIUS TESTORE, MILANO, 17—

NUMBER 6029. This example is in an excellent state of preservation. The varnish is of an orange yellow color. The back is formed by two pieces curly maple of beautiful figure. Top, spruce of fine grain. Medium high model. The tone is large, and of a very soft quality.

*Price: $850*

JOANNES GAGLIANO, NAPLES, 1804

NUMBER 6463. Flat model. Back, one piece flamed maple. Top, spruce of fine grain. The varnish is of an orange red color. Splendid condition. Large tone.

*Price: $850*

ANDREAS CASTAGNERI, PARIS, 1749

NUMBER 6462. Splendid example of his work. Amati type. Back, two pieces very handsome curly maple. Top, spruce of medium grain. The varnish is of a lovely orange red color. It is in a very fine state of preservation.

*Price: $800*

GAFFINO, PARIS, 1753

NUMBER 6186. A very beautiful specimen of his work. The back is formed by one piece of curly maple of beautiful figure; top, spruce of fine grain. The varnish is of an orange brown color. The instrument is strong, healthy, and is a very serviceable concert violin. The tone is large, round and full.

*Price: $650*

ANTONIUS STRADIVARIUS
Cremona 1716
"The Colossus"
*Number 6252—Description on Page 6*

PLATE I

LUDOVICUS GUERSAN, PARIS, 1746

NUMBER 6411. A magnificent example. Well developed model. Back, two pieces handsome curly maple. Top, spruce of fine grain. The varnish is of an orange yellow color. It is in a perfect state of preservation and possesses a tone of great brilliancy and power.
*Price: $650*

J. BOQUAY, PARIS, 1710

NUMBER 6208. Well developed model. Back, one piece of flamed maple. Top, spruce of fine grain. Red brown varnish. Excellent condition. A very desirable instrument for either solo or orchestral playing.
*Price: $650*

VINCENT PANORMO, PARIS, 1775

NUMBER 6199. Back, one piece handsome curly maple. Top, spruce of medium grain. Medium high model. Orange brown varnish. Splendid condition. Brilliant tone.
*Price: $650*

LE JEUNE, PARIS, 1757

NUMBER 6212. Large model. Back, one piece of curly maple, with sides to match. Top, spruce of fine grain. The varnish is of a reddish brown color. An exceptionally fine violin for orchestral purposes. It is in an excellent state of preservation.
*Price: $600*

CLAUDE BOIVIN, PARIS, 17—

NUMBER 6399. Large model. Back, one piece curly maple; top, spruce of medium grain. The varnish is of a brownish red color. It is in a splendid state of preservation. Excellent solo instrument.
*Price: $600*

OLD ITALIAN, ABOUT 1740-50

NUMBER 6395. Amati type. Back, two pieces curly maple of handsome flame. Top, spruce of straight even grain. The varnish is of a brownish color. Excellent condition. Very mellow tone. An ideal violin for a player with a small hand.
*Price: $600*

MATTEO ALBANI, BOLZAN, 17—

NUMBER 6273. This old Tyrolean instrument possesses a very sweet tone. The back is of two pieces of curly maple; top, spruce of fine grain. The varnish is of a reddish brown color. It is of a small type and would be an ideal violin for a player with a small hand. The instrument is in a splendid state of preservation.

*Price: $500*

JACQUES BOQUAY, PARIS, 1719

NUMBER 6249. Broad model. Back, two pieces plain maple; top, spruce of fine grain. The varnish is of a brownish red color. Excellent condition. Beautiful tone.

*Price: $500*

OLD ITALIAN WORK, ABOUT 1770

NUMBER 6400. Broad, flat model. Back, two pieces curly maple. Top, spruce of wide grain. The varnish is of a brownish red color. Very handsome instrument. Large tone of beautiful quality. We can very highly recommend this violin for either solo or quartette playing.

*Price: $500*

JOSEPH KLOZ, MITTENWALD, 1782

NUMBER 6391. Splendid specimen. Broad flat model. Back, two pieces plain maple. Top, spruce of medium grain. The varnish is of a dark brown color. Excellent condition. Large tone of exceptionally fine quality.

*Price: $500*

SEBASTIAN KLOZ, MITTENWALD, 1740

NUMBER 6214. Exceptionally fine example. Back, one piece curly maple. Top, spruce of fine grain. Medium high model. Brown varnish. Splendid condition. Large tone of beautiful quality.

*Price: $500*

ANDREA CASTAGNERI, PARIS, 1743

NUMBER 6148. Large flat model. Back, two pieces flamed maple. Top, spruce of straight grain. The varnish is of a reddish brown color. Good condition. Brilliant tone.
*Price: $500*

L. GUERSAN, PARIS, 1761

NUMBER 5747. Large, flat model. Back, two pieces flamed maple, with sides to match. Top, wide grain spruce. Orange yellow varnish. Good state of preservation. Splendid tone.
*Price: $450*

L. GUERSAN, PARIS, 1752

NUMBER 5991. This old French instrument possesses a tone of rare sweetness. The back is of two pieces of flamed maple, with sides to match; top, spruce of medium grain. Varnish, of an orange yellow color. It is in a good state of preservation.
*Price: $450*

FRANCOIS LUPOT, ORLEANS, 1779

NUMBER 6239. Flat model. Back, two pieces of flamed maple; top, spruce of wide grain. The varnish is of a brownish color. Large, brilliant tone. A violin we can very highly recommend for orchestral work. It is in a splendid state of preservation.
*Price: $450*

AMBROSINO BOGNER, VIENNA, 1797

NUMBER 6218. Broad Stradivarius pattern. Back, one piece curly maple; top, spruce of medium grain. The varnish is of a brownish color. Fine state of preservation. Large, brilliant tone.
*Price: $450*

MATTHIAS ALBANI, BOLZAN, 17—

NUMBER 6226. Well developed model. Back, two pieces of flamed maple with sides to match; top, spruce of fine grain. Very mellow tone. A splendid parlor instrument.
*Price: $450*

GEORGE KLOTZ, MITTENWALD, 1730

NUMBER 6197. Very choice specimen. Back, two pieces of curly maple, with sides to match; top, spruce of fine grain. The varnish is of a brownish color. It is in a splendid state of preservation, and possesses a large tone of excellent quality.
*Price: $450*

SEBASTIAN KLOTZ, MITTENWALD, 1760

NUMBER 6191. An exceptionally fine specimen of his work. Well developed model. Back, two pieces of flamed maple; top, spruce of medium grain. The varnish is of a brownish color. The tone is very fine and of ample power for solo work.
*Price: $450*

LUDOVICUS GUERSAN, PARIS, 1743

NUMBER 6408. A splendid example of his work. Back, two pieces handsome curly maple, with sides to match; top, spruce of medium grain. The varnish is of an orange red color. This instrument is in a good state of preservation. Large, mellow tone.
*Price: $450*

OLD FRENCH, 1760-70

NUMBER 6307. This old instrument is exceptionally beautiful in appearance. The wood selection is of the choicest quality for tone. The back is formed by two pieces of very handsome curly maple; top, spruce of fine grain. The varnish is of a brownish red color. Fine preservation. Large tone of exquisite quality.
*Price: $450*

AEGEDIUS KLOZ, MITTENWALD, 1765

NUMBER 6194. A splendid specimen of the old Mittenwald School of Violin building. Well developed model. Back, two pieces curly maple of handsome figure. Top, fine grain spruce. The varnish is of a light brown color. This instrument is in a very fine state of preservation, and possesses a tone of rare sweetness and ample power for solo work.
*Price: $450*

SEBASTIAN KLOZ, MITTENWALD, 1756

NUMBER 6195. Flat model. Back, two pieces flamed maple. Top, spruce of fine grain. Brown varnish. Fine condition. Large tone.
*Price: $450*

D. NICOLAS, PARIS, 1800

NUMBER 5878. Large, broad type. Back, one piece curly maple. Top, spruce of even grain. Brown varnish. Fine state of preservation. Splendid orchestra violin. Large, brilliant tone.
*Price: $400*

OLD FRENCH, ABOUT 1780-90

NUMBER 5259. Broad, flat pattern. Back, two pieces flamed maple; top, spruce of wide grain. The varnish is of a brownish color, shaded. Large, brilliant tone. Excellent orchestral instrument.
*Price: $400*

LUDOVICUS BAUSCH, LEIPZIG, About 1850

NUMBER 5995. The model is broad and flat. Back, two pieces of curly maple, with sides to match. The top is of spruce of the choicest quality for tone. The varnish is of a light brown color. Large, brilliant tone.
*Price: $400*

PAULUS ALETSIE, MUNICH, 17—

NUMBER 5968. A very handsome instrument in both varnish and wood selection. Back, two pieces flamed maple. Top, spruce of medium grain. The varnish is of a dark brown color. It is in a splendid state of preservation. The tone is very mellow; an ideal instrument for home playing.
*Price: $400*

D. NICOLAS, 1800

NUMBER 6170. A splendid example of the maker's work. Flat model. Back, one piece of flamed maple; top, spruce of fine grain. The varnish is of a dark brown color. The instrument is in a splendid state of preservation. Large brilliant tone.
*Price: $400*

D. NICOLAS, ABOUT 1800

NUMBER 6228. Broad flat pattern. Back one piece of curly maple; top, spruce of fine grain. The varnish is of a brownish color, shaded. This instrument is in an excellent state of preservation, and possesses a large, brilliant tone.
*Price: $400*

MATTHIAS KLOTZ, MITTENWALD, 17—

NUMBER 6259. Well developed model. Back, two pieces plain maple; top, spruce of straight, even grain. The varnish is of a brownish color. Splendid solo instrument.
*Price: $400*

MATTHIAS KLOZ, MITTENWALD, 1685

NUMBER 6213. Flat model. Back, one piece of curly maple; top, spruce of fine grain. The varnish is of a reddish brown color. Splendid condition. Large mellow tone.
*Price: $400*

GEORGE KLOZ, MITTENWALD, 17—

NUMBER 5921. A splendid example of his work. Back, two pieces flamed maple; top, spruce of fine grain. The varnish is of a light brown color. This instrument is in a fine state of preservation, and possesses a large tone of a very soft quality.
*Price: $400*

OLD ENGLISH, ABOUT 1760

NUMBER 6266. Medium high model. Back, two pieces curly maple. Top, spruce of fine grain. The varnish is of a reddish brown color. Exceptionally fine example of old English workmanship. The wood selection is very handsome. Large tone of mellow quality. Fine state of preservation.
*Price: $400*

GAFFINO, PARIS, 1746

NUMBER 6248. Exceptionally fine specimen of his work. Broad model. Back, two pieces of flamed maple. Top, spruce of medium grain. The varnish is of a brownish yellow color. Very fine preservation. Large tone of brilliant quality.
*Price: $400*

MATTHIAS THIR, VIENNA, 17—

NUMBER 6245. Medium high model. Back, two pieces curly maple. Top, spruce of fine grain. Orange yellow varnish. Excellent condition. Large mellow tone.
*Price: $400*

SOCQUET, PARIS, 1765

NUMBER 6152. Large model. Back, two pieces flamed maple; top, spruce of fine grain. The varnish is of a yellowish brown color. The violin is in a good state of preservation. Brilliant tone and plenty of it.
*Price: $375*

A. CASTAGNERI, PARIS, 1745

NUMBER 6207. Medium high model. Back, two pieces plain maple. Top, spruce of fine grain. Brown varnish. Good condition. Large tone.
*Price: $375*

SALOMON, RHEIMS, 1745

NUMBER 5532. Well developed model. Back, one piece curly maple. Top, wide grain spruce. Orange yellow varnish. Fine condition. Large, brilliant tone.
*Price: $350*

ANDREAS BORELLI, PARMA, 1740

NUMBER 5346. Guarnerius type. Dark red varnish. Top, wide grain spruce; back, two pieces flamed maple.
*Price: $350*

JOSEPH STEINER, MITTENWALD, 1792

NUMBER 6285. Well developed model. Back, two pieces curly maple; top, spruce of fine even grain. The varnish is of a brownish red color, shaded. Very sweet tone. An ideal violin for home playing.
*Price: $350*

JOHANN BAPTISTE FRIEDREMAUER, PARIS, 1740

NUMBER 6097. Well developed model. Back, two pieces flamed maple; top, spruce of fine grain. The varnish is of an orange red color. It is in an excellent state of preservation, and possesses a tone of rare sweetness, with ample power for solo purposes.
*Price: $350*

MOUGENOT, 1768

NUMBER 5922. Splendid example of his work. Flat model. Back, two pieces of handsome maple; top, spruce of fine grain. The varnish is of a brownish red color. Large brilliant tone.
*Price: $350*

JEAN CAROL KLOZ, MITTENWALD, 1760

NUMBER 6062. Excellent specimen. Well developed model. Back, two pieces plain maple; top, spruce of even grain. The varnish is of a light brown color. Splendid condition. Soft tone.
*Price: $350*

GAFFINO, PARIS, 1746

NUMBER 6196. Flat model. Back, one piece of flamed maple; top, spruce of fine grain. The varnish is of an orange red color. A splendid example of the maker's work. Fine condition. Very large tone of brilliant quality.
*Price: $350*

LEOPOLD RENAUDIN, PARIS, 1780

NUMBER 6267. Medium high model. Back, two pieces of plain maple; top, spruce of medium grain. The varnish is of an orange yellow color. This violin is in a splendid state of preservation. Excellent tone.
*Price: $350*

LEANDRO BISIACH, MILANO, 1899

NUMBER 6402. Amati model. Back, two pieces curly maple. Top, spruce of medium grain. Orange brown varnish. Splendid specimen of the maker's work. Beautiful tone.
*Price: $350*

ANTONIUS AND HIERONIMUS AMATI
Cremona 1595
"The Henry IV"
*Number 4913—Description on Page 7*

GEORGE KLOZ, MITTENWALD, 1770

NUMBER 6247. Flat model. Back, two pieces plain maple. Top, spruce of fine grain. Light brown varnish. Excellent state of preservation. Beautiful tone.
*Price: $350*

D. NICOLAS, ABOUT 1800

NUMBER 6229. Well developed model. Back, one piece flamed maple. Top, spruce of wide grain. Orange yellow varnish. Splendid condition. Brilliant tone.
*Price: $350*

D. NICOLAS, PARIS

NUMBER 6136. Broad flat model. Back, one piece curly maple. Top, spruce of medium grain. Dark brown varnish. Excellent condition. Large tone.
*Price: $350*

N. CHAPPUY, PARIS, 1787

NUMBER 6188. A fine example of this maker's work. Back, two pieces of flamed maple; top, spruce of medium grain. The varnish is of an orange red color. The violin is in an excellent state of preservation, and possesses a tone of very mellow quality.
*Price: $300*

REMY, PARIS

NUMBER 6397. Flat model. Back one piece flamed maple; top, spruce of fine grain. The varnish is of a dark brown color. It is in an exceptionally fine state of preservation, and possesses a very large tone of brilliant quality.
*Price: $300*

JOHANNES UDALRICUS EBERLE, PRAGUE, 1730

NUMBER 6162. Rather high model. Back, one piece curly maple of beautiful flame; top, spruce of straight fine grain. The varnish is of a dark reddish brown color. This instrument is in an excellent state of preservation, and possesses a tone of rare sweetness.
*Price: $300*

PETRUS BOOM, BRUSSELS, 17—

NUMBER 6444. Back, two pieces of flamed maple; top, spruce of fine grain. The varnish is of a reddish brown color. Large flat type. Big tone of excellent quality.
*Price: $300*

CHARLES SIMONIN, PARIS, ABOUT 1810

NUMBER 6428. Flat model. Back, one piece curly maple; top, spruce of wide grain. Orange red varnish. Splendid violin for orchestral use.
*Price: $300*

OLD ITALIAN WORK, 1750-60

NUMBER 6173. Broad flat model. Back, two pieces handsome curly maple. Top, spruce of fine grain. The varnish is of a brownish yellow color. The scroll, while old, is not the original. The instrument is in a good state of preservation and possesses a beautiful quality of tone, and plenty of it.
*Price: $300*

OLD FRENCH WORK, 1790-1800

NUMBER 6176. Exceptional wood selection. Back two pieces handsome curly maple; top, spruce of medium grain. The varnish is of a dark orange color. Splendid condition. Large brilliant tone.
*Price: $300*

OLD FRENCH, ABOUT 1800-1810

NUMBER 6325. Flat model. Back, one piece curly maple; top, spruce of wide grain. Brownish red varnish. Splendid condition. Very fine orchestral instrument.
*Price: $300*

OLD FRENCH WORK, ABOUT 1780-90

NUMBER 6422. Medium high model. Back, two pieces beautiful curly maple; top, spruce of fine grain. The varnish is of a light brown color. Fine condition. Sweet tone.
*Price: $300*

BENJAMIN BANKS, SALISBURY, 1774

NUMBER 6406. Splendid condition. Flat model. Back, two pieces of curly maple. Top, spruce of medium grain. The varnish is of a brownish color. Large tone of excellent quality.
*Price: $300*

HENRI, PARIS, 1780

NUMBER 6169. Flat model. Back, one piece flamed maple; top, spruce of medium grain. Reddish brown varnish. Excellent condition. Large tone of fine quality.
*Price: $300*

OLD ENGLISH, 1740-50

NUMBER 5569. Flat model. Back, two pieces curly maple; top, wide grain spruce. Brown red varnish. Splendid condition. Large tone of soft quality.
*Price: $275*

OLD FRENCH, ABOUT 1780-90

NUMBER 6076. Flat model. Back, one piece of flamed maple; top, spruce of fine grain. The varnish is of a brownish color. Brilliant tone.
*Price: $275*

OLD MITTENWALD, 1780-90

NUMBER 6306. Well developed model. Back, two pieces of plain maple; top, spruce of medium grain. Yellow varnish. Excellent condition. Very mellow tone.
*Price: $275*

OLD FRENCH, ABOUT 1820

NUMBER 6424. Broad, flat type. Back, two pieces beautiful flamed maple; top, spruce of medium grain. The varnish is of a cherry red color.
*Price: $275*

FREBINET, 1765

NUMBER 6074. Well developed model. Back, two pieces flamed maple; top, spruce of straight grain. Varnish of a light brown color. Excellent condition. Brilliant tone.
*Price: $275*

FINE OLD GERMAN VIOLIN, 1730-40

NUMBER 5957. Well developed model. Top, spruce of even grain. Back, two pieces plain maple. Brown varnish. Fine state of preservation. Large mellow tone.
*Price: $250*

OLD ENGLISH, ABOUT 1790

NUMBER 5563. Flat type. Back, two pieces of curly maple; top, spruce of fine grain. Light brown varnish. Splendid condition. Large, brilliant tone.
*Price: $250*

PHILIP JACOB FISCHER, WURZBURG, 1774

NUMBER 5790. Medium high model. Top spruce of fine grain. Back, two pieces of curly maple. Varnish is of a dark brown color. Splendid condition. Large tone of fine quality.
*Price: $250*

OLD FRENCH WORK, ABOUT 1800

NUMBER 5656. Flat type. Back, curly maple; top, wide grain spruce. Brown red varnish. Good orchestra violin.
*Price: $250*

OLD GERMAN WORK, ABOUT 1780-90

NUMBER 5437. Back, one piece of curly maple; top, spruce of fine grain. The varnish is of an orange red color. Good orchestral instrument.
*Price: $250*

OLD FRENCH WORK, ABOUT 1800

NUMBER 6303. Stradivarius type. Back, one piece curly maple of handsome flame; top, spruce of wide grain. The varnish is of a reddish brown color, shaded. Large, brilliant tone. A splendid orchestral violin.
*Price: $250*

OLD MITTENWALD, ABOUT 1730

NUMBER 6009. Well developed model. Back, one piece flamed maple; top, spruce of even grain. The varnish is of a light brown color. This instrument is in a good state of preservation, and possesses a very mellow tone.
*Price: $250*

OLD FRENCH WORK, ABOUT 1780-90

NUMBER 6151. Well developed model. Back, one piece flamed maple, with sides to match. The top, spruce of medium grain. The varnish is of a dark brown color. The tone is large and of an excellent quality.
*Price: $250*

OLD FRENCH, ABOUT 1780

NUMBER 6154. Flat model. Back, one piece of flamed maple; top, spruce of fine, even grain. The varnish is of a light orange color. Splendid condition. Brilliant tone.
*Price: $250*

MATTHIAS HORNSTEINER, MITTENWALD, 1807

NUMBER 6223. Medium high model. Back, two pieces of flamed maple; top, spruce of medium grain. The varnish is of a reddish brown color. Splendid condition. Brilliant tone.
*Price: $250*

OLD FRENCH, 1780-90

NUMBER 6329. Medium high model. Back, two pieces flamed maple; top, spruce of medium grain. The varnish is of a brownish color. Large tone of very mellow quality. It is in a fine state of preservation.
*Price: $250*

FRANZ HELMER, PRAGUE, 1820

NUMBER 6372. Stradivarius model. Back, one piece curly maple; top, spruce of straight grain. The varnish is of a yellowish color. Excellent tone and condition.

*Price: $250*

FERDINAND WENGER, 1737

NUMBER 6161. Flat model. Back, two pieces plain maple; top, spruce of medium grain. The varnish is of a dark brown color. Excellent condition. Large tone of a very soft quality.

*Price: $250*

OLD FRENCH, 1780-90

NUMBER 6420. Broad, flat model. Back, one piece curly maple; top, spruce of fine grain. The varnish is of a brownish color. Brilliant tone.

*Price: $250*

GIOVANNI RALICH, PADOVA, 1657

NUMBER 6413. Medium high model. Back, two pieces of curly maple; top, spruce of straight grain. The varnish is of a dark reddish brown color. Fair condition. Large, mellow tone.

*Price: $250*

OLD FRENCH WORK, ABOUT 1760-70

NUMBER 6175. Flat model. Back, two pieces flamed maple; top, spruce of medium grain. The varnish is of a reddish brown color. Large brilliant tone. Excellent orchestral violin.

*Price: $250*

LOUIS MOITESSIER, PARIS, 1806

NUMBER 6242. Well developed model. Back, one piece flamed maple; top, spruce of medium grain. The varnish is of a brownish color. Fine condition. Splendid tone.

*Price: $250*

OLD FRENCH, ABOUT 1780-90

NUMBER 6347. Medium high model. Back, two pieces curly maple; top, spruce of wide grain. The varnish is of an orange yellow color. Good condition. Brilliant tone.
*Price: $250*

LOUIS MOITESSIER, PARIS, 1810

NUMBER 6241. Stradivarius type. Back, one piece of flamed maple; top, spruce of fine grain. The varnish is of a brownish color. Brilliant tone.
*Price: $250*

OLD FRENCH, ABOUT 1800

NUMBER 6430. Flat model. Back two pieces plain maple; top, spruce of medium grain. Red varnish. Splendid condition. Brilliant tone.
*Price: $250*

OLD BOHEMIAN WORK, ABOUT 1790

NUMBER 6324. Broad model. Back, two pieces of curly maple; top, spruce of medium grain. The varnish is of a yellowish brown color. Large brilliant tone.
*Price: $250*

OLD VIENNESE WORK, ABOUT 1740-50

NUMBER 6160. Well developed model. Back, one piece slightly flamed maple; top, spruce of fine, even grain. The varnish is of a reddish brown color, shaded. Splendid condition. Very mellow tone.
*Price: $250*

OLD GERMAN WORK, ABOUT 1780

NUMBER 5933. Medium high model. Back, two pieces plain maple; top, spruce of fine grain. Brownish red varnish. Splendid condition. Large tone of excellent quality.
*Price: $250*

ANTON JAIS, MITTENWALD, 1812

NUMBER 6327. Flat model. Back, two pieces of curly maple. Top, spruce of medium grain. The varnish is of a red color. Fine condition. Large tone.
*Price: $250*

TORIN, LONDON, 1780

NUMBER 6269. Broad model. Back, two pieces flamed maple. Top, spruce of wide grain. Orange brown varnish. Fine condition. Splendid tone.
*Price: $250*

ANTONIUS GYGOT, BRUSSELS, 1800

NUMBER 5839. Flat type. Back, two pieces plain maple; top, straight grain spruce. Brown varnish. Splendid condition. Large, brilliant tone.
*Price: $225*

OLD GERMAN WORK, ABOUT 1780-90

NUMBER 6205. Well developed model. Back, one piece rather plain maple; top, spruce of fine grain. The varnish is of a brownish color. This instrument is in a splendid state of preservation and has a large tone of mellow quality.
*Price: $225*

JOSEPH BASSOTT, PARIS, 1768

NUMBER 5822. Back, one piece curly maple, of handsome figure; top, spruce of fine grain. The varnish is of a dark orange red color. Splendid condition; large brilliant tone.
*Price: $225*

OLD GERMAN WORK, ABOUT 1780-90

NUMBER 6311. Flat model. Back, one piece curly maple; top, spruce of fine grain. The varnish is of a brownish color. It is in an excellent state of preservation. Large, mellow tone.
*Price: $225*

CAROLO BERGONZI
Cremona, 1723
*Number 5299—Description on Page 8*

PLATE III

OLD ENGLISH WORK, ABOUT 1780

NUMBER 6174. Medium high model. Back, one piece of curly maple. Top, spruce of fine grain. The varnish is of a brownish color.
*Price: $225*

MOITESSIER, PARIS, ABOUT 1800

NUMBER 6419. Back, one piece curly maple; top, spruce of fine grain. The varnish is of a brownish color. Flat type. Large brilliant tone.
*Price $225*

OLD GERMAN WORK, 1760-70

NUMBER 6138. Well developed model. Back, two pieces plain maple; top, spruce of fine grain. Brownish varnish. Splendid condition. Very soft tone.
*Price: $225*

BOURLIER, PARIS, 1800

NUMBER 5863. Flat model. Back, two pieces flamed maple; top, spruce of fine grain. Brown varnish. Splendid state of preservation. Brilliant tone.
*Price: $200*

FRANZ WORLE, MITTENWALD, 1802

NUMBER 5556. Medium high model. Back, two pieces of flamed maple; top, spruce of fine grain. Red varnish. Good condition. Mellow tone.
*Price: $200*

JACOB RAUSCH, MANNHEIM, 1724

NUMBER 5757. Well developed model. Back, two pieces plain maple; top, spruce of fine grain. The varnish is of a dark brown color. Good condition. Large tone.
*Price: $200*

OLD FRENCH, 1800-10

NUMBER 5468. Small model. Top, spruce, of fine grain. Back, one piece of curly maple. Brownish red varnish. Splendid tone.
*Price: $200*

DIDELOT, MIRECOURT, 1800

NUMBER 6193. Stradivarius type. Back, one piece of flamed maple; top, spruce of fine grain. The varnish is of an orange brown color. Excellent condition. Brilliant tone.
*Price: $200*

JOHANN CHRISTIAN FICKER, 1773

NUMBER 6274. Well developed model. Back, two pieces curly maple, with sides to match; the top is of spruce of fine grain. The varnish is of a brownish color. Very sweet tone. Good state of preservation.
*Price: $200*

OLD FRENCH, ABOUT 1780-90

NUMBER 6059. Medium high model. Back, two pieces flamed maple; top, spruce of fine grain. The varnish is of a dark red color. Large tone of good quality.
*Price: $200*

OLD GERMAN WORK, 1770-80

NUMBER 6432. Flat model. Back, one piece of plain maple; top, spruce of medium grain. The varnish is of a brownish color. The instrument is in a good state of preservation. Mellow tone.
*Price: $200*

FRANZ KRANABETTER, KLAGENFURT, 1841

NUMBER 6323. Stradivarius model. Back two pieces of curly maple; top, spruce of wide grain. The varnish is of a yellowish brown color. Splendid state of preservation. Large tone.
*Price: $200*

OLD GERMAN WORK, ABOUT 1800

NUMBER 6117. Flat model. Back, two pieces of handsome curly maple; top, spruce of straight, even grain. The varnish is of a reddish brown color. It is in a fine state of preservation. Large tone.
*Price: $200*

JOSEPH MATOLI, 1780

NUMBER 6172. Flat model. Back, two pieces plain maple; top, spruce of medium grain. The varnish is of a dark brown color. Splendid condition. Brilliant tone.
*Price: $200*

MOITESSIER, ABOUT 1790

NUMBER 6434. Well developed model. Back, one piece of curly maple; top, spruce of fine grain. Dark brown varnish. Splendid condition. Brilliant tone.
*Price: $200*

JOSEPH BASSOT, PARIS, 1800

NUMBER 6236. Flat model. Back, one piece flamed maple; top, spruce of fine grain. The varnish is of an orange color. Brilliant tone.
*Price: $200*

OLD GERMAN, 1780-90

NUMBER 6288. Medium high model. Back, one piece curly maple; top, spruce of fine grain. Dark brown varnish. Edges inlaid with ivory. Mellow tone.
*Price: $200*

MATTHIAS HORNSTEINER, MITTENWALD, 1792.

NUMBER 5889. Flat model. Back, two pieces plain maple; top, spruce of fine grain. Brown varnish. Excellent condition and tone.
*Price: $200*

OLD TYROLEAN, ABOUT 1770

NUMBER 6309. Rather high model. Back, one piece flamed maple; top, spruce of fine grain. Brown varnish. Good state of preservation. Very mellow tone.

*Price: $200*

NICOLAS DUCHENE, ABOUT 1800

NUMBER 6425. Broad, flat model. Back, one piece handsome curly maple; top, spruce of wide grain. Red varnish. Splendid condition. Brilliant tone.

*Price: $200*

LE MARQUIS DE L'AIR, OLD FRENCH, ABOUT 1740

NUMBER 6426. Flat model. Back, two pieces plain maple; top, wide grain spruce. Dark brown varnish, shaded. Fine condition. Very mellow tone.

*Price: $200*

JOHN BETTS, LONDON, 1745

NUMBER 6270. Flat model. Back, two pieces curly maple. Top, spruce wide grain. Brown varnish. Fine condition. Mellow tone.

*Price: $200*

JOHANN GEORGE NEUNER, ST. PETERSBURG, 1817

NUMBER 6281. Stradivarius model. Back, one piece curly maple. Top, spruce of wide grain. The varnish is of a reddish color. Large tone. Good condition.

*Price: $200*

ALOISIUS ENGLEDER, PESTINI, 1819

NUMBER 5929. Flat model. Back, one piece flamed maple; top, spruce of fine grain. Dark brown varnish. Splendid condition. Soft tone.

*Price: $175*

OLD FRENCH, 1780-90

NUMBER 5864. Medium high model. Back, two pieces plain maple; top, spruce of medium grain. Brown varnish. Splendid state of preservation. Large tone.

*Price: $175*

CHARLES HARRIS, OXFORD, 1823

NUMBER 5791. Well developed model. Back, two pieces curly maple; top, medium grain spruce. Red brown varnish. Good condition. Sweet tone.
*Price: $175*

OLD GERMAN WORK, 1780-90

NUMBER 6382. Medium high model. Back, one piece curly maple; top, spruce of fine grain. The varnish is of a brownish red color. It is in a fine state of preservation. The tone is of a soft quality.
*Price: $175*

AUGUSTUS CLAUDOT, MIRECOURT, 1820

NUMBER 6129. Broad flat pattern. Back, one piece of flamed maple; top, spruce of straight grain. The varnish is of an orange yellow color. Large brilliant tone. Excellent orchestral violin.
*Price: $175*

OLD GERMAN WORK, 1780-90

NUMBER 6380. Large flat model. Back, one piece plain maple; top, spruce of fine grain. The varnish is of a dark brown color. Excellent condition. Splendid tone.
*Price: $175*

ANDREAS KEMPER, 1776

NUMBER 6277. Flat model. Back, two pieces curly maple; top, spruce of even grain. The varnish is of a dark brown color. Excellent condition. Soft tone.
*Price: $175*

OLD GERMAN WORK, 1760-70

NUMBER 6326. Medium high model. Back two pieces plain maple; top, spruce of straight grain. The varnish is of a brownish red color. Excellent condition. Mellow tone.
*Price: $175*

OLD GERMAN WORK, ABOUT 1780

NUMBER 6179. Medium high model. Back, two pieces of flamed maple; top, spruce of medium grain. The varnish is of a dark brown color. Fine condition and tone.
*Price: $175*

OLD MITTENWALD, ABOUT 1780

NUMBER 6316. Well developed model. Back, two pieces plain maple; top, spruce of straight grain. The varnish is of a brownish color. Large tone.
*Price: $175*

OLD SAXON WORK, ABOUT 1760

NUMBER 6070. Medium high model. Back, two pieces plain maple; top, spruce of medium grain. Brownish varnish. Good condition. Excellent tone.
*Price: $175*

OLD GERMAN WORK, ABOUT 1820

NUMBER 6393. Flat model. Back, two pieces curly maple; top, spruce of even grain. The varnish is of a light brown color. Good condition. Soft tone.
*Price: $175*

OLD GERMAN WORK, 1780-90

NUMBER 6361. Amati type. Back, two pieces curly maple; top, spruce of medium grain. Brownish red varnish. Excellent condition. Soft tone.
*Price: $175*

OLD FRENCH WORK, 1760-70

NUMBER 5859. Flat model. Back, two pieces curly maple; top, spruce of straight even grain; reddish brown varnish. Good condition. Splendid tone.
*Price: $175*

OLD FRENCH, ABOUT 1810

NUMBER 6416. Flat model. Back, one piece curly maple; top, spruce of medium grain. Reddish varnish. Good condition. Fine tone.
*Price: $175*

OLD GERMAN, ABOUT 1780

NUMBER 6379. Broad model. Back, one piece curly maple; top, spruce of straight, even grain. Brown varnish. Soft tone.
*Price: $175*

FRANZ SIMAN, MITTENWALD, 1810

NUMBER 5562. Flat model. Back, one piece of curly maple; top, spruce, of fine grain. Brownish red varnish. Fine state of preservation. Excellent quality of tone.
*Price: $165*

CARON, VERSAILLES, 1775

NUMBER 5787. Flat model. Back, two pieces plain maple; top, spruce of medium grain. Good condition. Brilliant tone.
*Price: $165*

GERMAN WORK, ABOUT 1820

NUMBER 5661. Flat model. Back, curly maple; top, straight grain spruce. Brown varnish. Fine condition. Large tone.
*Price: $165*

FRANCISCUS XAV. SCHWEIGHT, VIENNA, 1830

NUMBER 5910. Flat model. Top, spruce of fine grain. Brownish red varnish. Splendid condition. Large tone.
*Price: $150*

OLD MITTENWALD, 1780-90

NUMBER 5919. Flat model. Back, two pieces plain maple; top, wide grain spruce. Dark brown varnish. Good condition. Splendid tone.
*Price: $150*

OUVRARD, PARIS, 1748

NUMBER 5854. Flat type. Back, two pieces curly maple; top, spruce of wide grain. Dark brown varnish. Splendid condition. Brilliant tone.
*Price: $150*

FINE OLD GERMAN WORK, 1730-40

NUMBER 5955. Maggini model. Top, spruce of medium grain. Back, two pieces flamed maple. Dark brown varnish. Mellow tone.
*Price: $150*

FRANCOIS PERAINS

NUMBER 5774. Flat type. Back, one piece plain maple; top, medium grain spruce. Orange brown varnish. Good condition and tone.
*Price: $150*

FRANZ SIMAN, MITTENWALD, 1810

NUMBER 5795. Flat model. Back, one piece curly maple; top, wide grain spruce. Brownish red varnish. Fine condition. Big tone.
*Price: $150*

JOHANN MICHAEL SIMMANN, MITTENWALD, 1797

NUMBER 5832. Medium high model. Back, two pieces plain maple; top, straight grain spruce. Brown varnish. Mellow tone.
*Price: $150*

OLD GERMAN WORK, 1790-1800

NUMBER 6439. Medium high model. Top, spruce of wide grain; back two pieces curly maple. The varnish is of a brownish color. Sweet tone.
*Price: $150*

OLD GERMAN, 1780-90

NUMBER 5750. Broad flat model. Top, spruce of fine grain; back two pieces curly maple. Brown varnish. Splendid condition. Very mellow tone.
*Price: $150*

OLD GERMAN WORK, 1760-70
NUMBER 6120. Well developed model. Back two pieces plain maple; top, spruce of medium grain. The varnish is of a dark brown color. Excellent condition. Soft tone.
*Price: $150*

OLD MITTENWALD, ABOUT 1790
NUMBER 6275. Well developed model. Top, spruce of fine grain; back, two pieces of plain maple. Good condition. Mellow tone.
*Price: $150*

OLD GERMAN WORK, ABOUT 1760-80
NUMBER 6157. Medium high model. Back, two pieces curly maple; top, spruce of even grain. Brown varnish. Good condition. Splendid tone.
*Price: $150*

VILLEMENT, PARIS, 1810
NUMBER 6243. Flat model. Back one piece of flamed maple; top, spruce of medium grain. The varnish is of a brownish color. Fine condition. Brilliant tone.
*Price: $150*

BRETON, 18—
NUMBER 6435. Stradivarius type. Back, one piece flamed maple; top, spruce of straight even grain. The varnish is of an orange yellow color. Perfect preservation. Brilliant tone.
*Price: $150*

CHRISTIAN GODFRIED SCHEDELICH, INSBRUCH, 17—
NUMBER 6321. Flat model. Back, one piece of curly maple; top, spruce of wide grain. Dark brown varnish. Large tone.
*Price: $150*

MEINRADUS FRANK, LINZ, 1800
NUMBER 6359. Medium high model. Back, one piece curly maple; top, spruce of wide grain. The varnish is of a dark brown color. Good condition. Excellent tone.
*Price: $150*

COUTURIEUX, PARIS, 1800

NUMBER 6171. Stradivarius model. Back, one piece curly maple; top, spruce of fine grain. Orange red varnish. Splendid condition. Large brilliant tone.
*Price: $150*

OLD GERMAN WORK, ABOUT 1810

NUMBER 6251. Well developed model. Back, two pieces of curly maple; top, spruce of fine grain. Brown varnish. Sweet tone.
*Price: $150*

OLD FRENCH WORK, 1800-10

NUMBER 6342. Flat model. Back, one piece curly maple; top spruce of wide grain. The varnish is of a dark brown color. Excellent tone.
*Price: $150*

MICHAEL BOLLER, MITTENWALD, 1797

NUMBER 6109. High model. Back, two pieces curly maple; top, spruce, straight grain. Dark red varnish. Good condition. Mellow tone.
*Price: $150*

OLD GERMAN WORK, 1780-90

NUMBER 6346. High model. Back, two pieces curly maple; top, spruce of fine grain. Brown varnish, shaded. Good condition. Very soft tone.
*Price: $150*

STEPHEN THUMHART, LEMBERG, 1819

NUMBER 6069. Flat model. Back, one piece of plain maple. Top, spruce of medium grain. Brown varnish. Fine tone.
*Price: $150*

OLD BOHEMIAN WORK, ABOUT 1810

NUMBER 6312. Flat model. Back, one piece curly maple; top, spruce of straight grain. The varnish is of a brownish red color. Excellent tone and condition.
*Price: $150*

AMBROISE, PARIS, 1796

NUMBER 6210. Guarnerius model. Back, one piece flamed maple; top, spruce of fine grain. Orange brown varnish. Perfect condition. Brilliant tone.
*Price: $150*

MATTHEW FURBER, LONDON, 1801

NUMBER 5369. Flat model. Back, two pieces curly maple; top, spruce of medium grain. Varnish is of a yellowish color. Good condition. Soft tone.
*Price: $135*

FRANZ SIMAN, MITTENWALD, 1810

NUMBER 6297. Flat model. Back, two pieces of flamed maple; top, spruce of fine grain. The varnish is of a dark red color. Excellent condition and tone.
*Price: $135*

JOHANN CHRISTIAN FICKER, NEUKIRCHEN, 1767

NUMBER 6378. Medium high model. Back, one piece plain maple; top, spruce of fine grain. Dark brown varnish. Excellent condition. Sweet tone.
*Price: $135*

LUIGI BAJONI, MILANO, 1877

NUMBER 5804. Flat model. Back two pieces plain maple; top, spruce of even grain. Orange varnish. Fine tone.
*Price: $125*

OLD FRENCH WORK, 1810-20

NUMBER 5862. Flat model. Back, one piece curly maple. Top, spruce of medium grain. Orange yellow varnish. Fine condition. Brilliant tone.
*Price: $125*

OLD FRENCH WORK, 1810-20

NUMBER 5844. Flat type. Back, one piece curly maple; top, wide grain spruce. Brownish red varnish. Splendid condition. Brilliant tone.
*Price: $125*

OLD GERMAN, 1790-1800

NUMBER 5975. Flat model. Medium grain top. Back, one piece curly maple. Brown varnish. Soft tone. Good condition.
*Price: $100*

OLD MITTENWALD, ABOUT 1850

NUMBER 5824. Amati model. Back, one piece curly maple; top, fine grain spruce. Red varnish. Good condition. Mellow tone.
*Price: $125*

FRENCH WORK, 1780-1800

NUMBER 5825. Flat model. Back, one piece plain maple; top, wide grain spruce. The varnish is of a brownish color. Large tone. Splendid condition.
*Price: $125*

OLD MITTENWALD, ABOUT 1780

NUMBER 5829. Flat model. Back, one piece curly maple; top, even grain spruce. Brownish red varnish. Good state of preservation. Soft tone.
*Price: $125*

FREDK. GUTHMANN, KLINGENTHAL, 1803

NUMBER 6373. Flat model. Back, one piece curly maple; top, spruce of medium grain. The varnish is of a dark brown color. Excellent condition. Mellow tone.
*Price: $125*

OLD MITTENWALD, ABOUT 1850

NUMBER 5998. Copy of Stradivarius. Back, two pieces flamed maple; top, spruce of fine grain. The varnish is of a reddish brown color. Fine condition. Big tone.
*Price: $125*

OLD GERMAN WORK, ABOUT 1830

NUMBER 6341. Guarnerius model. Back, two pieces curly maple, with sides to match; top, spruce of fine grain. The varnish is of a brownish red color. Fine condition. Large tone.
*Price: $125*

OLD FRENCH, ABOUT 1810

NUMBER 6058. Flat model. Back, one piece curly maple; top, spruce of straight even grain. The varnish is of a reddish brown color. Excellent condition. Fine tone.
*Price: $125*

OLD GERMAN WORK, ABOUT 1800

NUMBER 6073. Back, one piece curly maple; top, spruce of wide grain. The varnish is of a brownish color. Excellent condition. Very sweet tone.
*Price: $125*

OLD SAXON WORK, ABOUT 1830

NUMBER 6401. Back, one piece of flamed maple; top, spruce of medium grain. The varnish is of a cherry red color. Fine condition. Brilliant tone.
*Price: $125*

OLD MITTENWALD, ABOUT 1830

NUMBER 6366. Stradivarius model. Back, two pieces flamed maple; top, spruce of wide grain. The varnish is of a reddish brown color. Splendid condition. Large tone.
*Price, $125*

OLD GERMAN WORK, ABOUT 1800

NUMBER 6296. Flat model. Back, two pieces curly maple; top, spruce of fine grain. Dark brown varnish. Good condition and tone. Dragon's head scroll.
*Price: $125*

OLD GERMAN WORK, ABOUT 1780

NUMBER 6371. Back, one piece curly maple; top, spruce, even grain. Light brown varnish. Splendid condition. Large tone.
*Price: $125*

OLD GERMAN WORK, 1810-20

NUMBER 6370. Flat model. Back, one piece curly maple; top, spruce of wide grain. Red varnish. Excellent condition. Large tone.
*Price: $125*

BENJAMIN PATOCKA, JICINE, 1896

NUMBER 6368. Back, one piece curly maple; top, spruce of fine grain. Brown varnish. Splendid condition. Brilliant tone.
*Price: $125*

JOHANN CHRISTIAN FICKER, NEUKIRCHEN, 1771

NUMBER 6374. Medium high model. Back, one piece plain maple; top, spruce of even grain. The varnish is of a dark brown color. Fine condition. Mellow tone.
*Price: $125*

SEIDEL, 1810-20

NUMBER 6345. Flat model. Back, one piece curly maple; top, spruce of wide grain. Varnish of a brownish color. Excellent condition and tone.
*Price: $125*

OLD GERMAN WORK, ABOUT 1760

NUMBER 6376. Broad model. Back, one piece of plain maple; top, spruce of medium grain. Dark brown varnish. Soft tone.
*Price: $125*

JOHANN ADAM KRETZSCHMANN, NEUKIRCHEN, 17—

NUMBER 6286. Flat model. Back, one piece of plain maple; top, spruce of straight grain. Varnish of a brownish color. Good condition. Soft tone.
*Price: $125*

GERMAN WORK, ABOUT 1800

NUMBER 6304. Medium high model. Back, one piece plain maple; top, spruce of wide grain. Orange yellow varnish. Good condition. Soft tone.
*Price: $125*

GERMAN WORK, ABOUT 1810

NUMBER 6310. Medium high model. Back, one piece plain maple; top, spruce of straight, even grain. Lion's head carved on scroll. Reddish brown varnish. Excellent condition. Mellow tone.
*Price: $125*

OLD FRENCH WORK, 1760-70

NUMBER 6056. High model. Back, two pieces plain maple. Top, spruce of wide grain. Brown varnish. Good condition and tone.
*Price: $125*

OLD GERMAN WORK, ABOUT 1820

NUMBER 5890. Medium high model. Back, two pieces of plain maple; top, spruce of straight grain. The varnish is of a reddish brown color. Excellent condition. Fine tone.
*Price: $115*

OLD GERMAN WORK, ABOUT 1820

NUMBER 5666. Small, flat model. Back, plain maple; top, medium grain spruce. Good tone.
*Price: $100*

OLD SAXON, 1770-80

NUMBER 5941. Flat model. Back, flamed maple; top, fine grain spruce. Brown varnish. Good condition. Sweet tone.
*Price: $100*

HOPF, ABOUT 1800

NUMBER 6398. Large flat type. Back, one piece flamed maple; top, spruce of wide grain. The varnish is of a brownish color. Excellent specimen, good tone.
*Price: $100*

OLD MITTENWALD, ABOUT 1820-30

NUMBER 6107. Flat model. Back, two pieces plain maple; top, spruce of straight grain. The varnish is of a dark brown color. Good state of preservation. Large tone.
*Price: $100*

HOPF, 1810-20

NUMBER 6365. Well developed model. Back, one piece of curly maple; top, spruce of fine grain. The varnish is of a brownish color. Large, soft tone. Splendid condition.
*Price: $100*

OLD GERMAN WORK, 1780-90

NUMBER 6367. Medium high model. Back one piece flamed maple; top, spruce of fine grain. Dark brown varnish. Good tone and condition.
*Price: $100*

DOMINICUS KREF, 1794

NUMBER 6385. Medium high model. Back, two pieces of curly maple; top spruce of even grain. The varnish is of a reddish brown color. Fine condition. Very soft tone.
*Price: $100*

MARTIN DIHL, ABOUT 1800

NUMBER 6412. Flat model. Back, one piece plain maple. Top, spruce of wide grain. The varnish is of a brownish color. Good condition. Large tone.
*Price: $100*

OLD GERMAN WORK, 1760-70

NUMBER 6364. Medium high model. Back, one piece plain maple; top, spruce of fine grain. The varnish is of a brownish color. Good state of preservation. Mellow tone.
*Price: $100*

OLD GERMAN WORK, ABOUT 1790

NUMBER 6384. Flat model. Back, one piece curly maple; top, spruce of wide grain. Light brown varnish. Excellent condition.
*Price: $100*

OLD GERMAN WORK, ABOUT 1790

NUMBER 6356. Flat model. Back, one piece curly maple; top, spruce of fine grain. Red brown varnish. Good condition. Mellow tone.
*Price: $100*

OLD MITTENWALD, ABOUT 1790

NUMBER 6066. Back, two pieces plain maple; top, spruce of fine grain. Reddish brown varnish. Fine condition. Mellow tone.
*Price: $100*

DOMINICUS MONTAGNANI
Venice, 1737
*Number 5302—Description on Page 10*

PLATE IV

MITTENWALD WORK, ABOUT 1800

NUMBER 6293. Flat model. Back, one piece curly maple; top, spruce of straight grain. Brownish red varnish. Good condition and tone.
*Price: $100*

SIMON VOIGT, NEUKIRCHEN, 1765

NUMBER 6305. Medium high model. Back, one piece plain maple; top, spruce of fine grain. Brownish red varnish. Good condition. Large tone.
*Price: $100*

OLD GERMAN WORK, ABOUT 1810-20

NUMBER 6452. Flat model. Back, one piece of flamed maple; top, spruce of wide grain. The varnish is of a brownish color. Excellent condition. Brilliant tone.
*Price: $90*

OLD GERMAN WORK, ABOUT 1840

NUMBER 6067. Flat model. Back one piece curly maple; top, spruce of fine grain. Brown varnish. Excellent condition. Good tone.
*Price: $90*

OLD GERMAN WORK, ABOUT 1810

NUMBER 6363. Flat model. Back, two pieces of curly maple; top, spruce of fine even grain. The varnish is of a dark brown color. Sweet tone.
*Price: $85*

HOPF, ABOUT 1840-50

NUMBER 6142. Back, one piece flamed maple. Top, spruce of straight grain. Brown varnish. Good condition. Fine tone.
*Price: $85*

GERMAN WORK, ABOUT 1780

NUMBER 5939. Medium high model. Back, plain maple; top, fine grain spruce. Brown varnish. Good tone.
*Price: $75*

OLD MITTENWALD, ABOUT 1813

NUMBER 5715. Flat model. Back, curly maple; top, medium grain spruce. Red brown varnish. Soft tone.
*Price: $75*

GERMAN WORK, 1830-40

NUMBER 4655. Flat model. Back, one piece flamed maple; top, spruce of fine grain. The varnish is of a brownish color.
*Price: $75*

OLD GERMAN WORK, ABOUT 1840

NUMBER 6256. Medium high model. Top, spruce of fine, even grain; back, one piece flamed maple; the varnish is of a brownish color. Good tone and condition.
*Price: $75*

HOPF, ABOUT 1790

NUMBER 6300. Flat model. Back, one piece flamed maple; top, spruce of medium grain. The varnish is of a brownish color. Good condition. Mellow tone.
*Price: $75*

OLD SAXON WORK, ABOUT 1800

NUMBER 6280. Flat model. Back, two pieces of curly maple; top, spruce of fine grain. The varnish is of a brownish color. Good condition. Soft tone.
*Price: $75*

HOPF, 17—

NUMBER 6360. Flat model. Dark brown varnish. Good condition and tone.
*Price: $75*

OLD GERMAN WORK, ABOUT 1810-20

NUMBER 6377. Flat model. Back, two pieces curly maple; top, spruce of wide grain. The varnish is of a yellowish brown color. Good condition and tone.
*Price: $75*

OLD GERMAN WORK, ABOUT 1780-90

NUMBER 5510. Small model. Back, one piece plain maple; top, spruce of wide grain. The varnish is of a light brown color. Good condition. Soft tone.

*Price: $65*

# SMALL VIOLINS

**Any violin under full size sold by us can be exchanged at any time toward a full-size instrument and the full price will be allowed.*

JOSEPH KLOZ, MITTENWALD, 1760

*NUMBER 6177. Three-quarters size. Excellent specimen. Medium high model. Back, two pieces flamed maple; top, spruce of fine grain. Brown varnish. Excellent condition. Beautiful tone and very large volume for so small an instrument.

*Price: $150*

JOHANNES KUIEZYNSKI IN LEOPOLI, 1829.

*NUMBER 6015. Three-quarters size. Medium high model; back, one piece of curly maple; top, spruce of fine grain. Varnish, of a brownish color. Excellent condition. Mellow tone.

*Price: $100*

VIENZ, PARIS, ABOUT 1800-10

*NUMBER 6240. Three-quarters size. Flat model. Back, one piece flamed maple. Top, spruce of medium grain. The varnish is of a reddish brown color. Good condition.

*Price: $90*

OLD DUTCH, 1760-70

*NUMBER 4395. Seven-eighths size. Medium high model. Back, one piece of curly maple; top, spruce of straight grain. The varnish is of a brownish red color. Very sweet tone.

*Price: $85*

GERMAN WORK, 1850-60

*NUMBER 5831. One-half size. Flat model. Back, two pieces curly maple. Top, spruce of wide grain. Brown varnish. Good condition. Sweet tone.
*Price: $75*

OLD FRENCH, ABOUT 1840-50

*NUMBER 5849. One-half size. Flat model. Back, one piece curly maple; top, even grain spruce. Brown varnish. Sweet tone.
*Price: $75*

OLD GERMAN WORK, 1780-90

*NUMBER 6460. Medium high model. Three-quarter size. Back, one piece plain maple; top, spruce of straight grain. The varnish is of a reddish brown color. Good condition; sweet tone.
*Price: $75*

OLD FRENCH WORK, ABOUT 1830-40

*NUMBER 6054. Half size. Flat model. Back, two pieces curly maple; top, spruce of wide grain; varnish, of a brownish color. Fine tone and condition.
*Price: $75*

OLD SAXON WORK, ABOUT 1800

*NUMBER 6381. Three-quarters size. Flat model. Back, one piece curly maple; top, spruce of wide grain. Brown varnish. Good condition and tone.
*Price: $75*

OLD GERMAN WORK, 1760-70

*NUMBER 6387. Half size. Flat model. Back, two pieces flamed maple; top, spruce of medium grain. The varnish is of a reddish brown color. Very sweet tone. Excellent condition.
*Price: $65*

GERMAN WORK, ABOUT 1830-40

*NUMBER 6450. Three-quarters size. Flat model. Back, one piece plain maple; top, spruce of fine grain. The varnish is of a brownish color. Excellent condition. Good tone.
*Price: $60*

OLD MITTENWALD WORK, ABOUT 1780-90

*NUMBER 6298. Three-quarters size. Flat model. Back, one piece plain maple; top spruce of straight grain. The varnish is of a reddish brown color. Good condition. Soft tone.

*Price: $60*

OLD SAXON WORK, ABOUT 1780

*NUMBER 6301. Three-quarters size. Flat model. Top, spruce of medium grain. The back is of one piece of plain maple. The varnish is of a brownish color. Sweet tone.

*Price: $60*

HOPF

*NUMBER 5601. One-half size. Back, two pieces curly maple; top, wide grain spruce. Brown varnish. Good tone.

*Price: $50*

OLD SAXON WORK, ABOUT 1860

*NUMBER 6449. Three-quarter size. Flat model. Back, one piece plain maple; top, spruce of wide grain. The varnish is of a dark brown color. Good condition. Large tone.

*Price: $50*

OLD SAXON WORK, ABOUT 1850

*NUMBER 6451. Three-quarters size. Flat model. Back, one piece curly maple; top, spruce of even grain. The varnish is of a brownish color. Sweet tone.

*Price: $50*

OLD SAXON WORK, ABOUT 1850

*NUMBER 6448. Three-quarters size. Medium high model. Back, one piece plain maple; top, medium grain spruce. The varnish is of a brownish color. Good condition. Soft tone.

*Price: $50*

OLD SAXON WORK, ABOUT 1800

*NUMBER 6299. Three-quarters size. Flat model. Back, one piece flamed maple; top, spruce of wide grain. Yellowish brown varnish. Fair condition. Good tone.
*Price: $50*

OLD MITTENWALD, ABOUT 1840

*NUMBER 6320. Three-quarters size. Flat model. Back, one piece flamed maple; top, spruce of wide grain. Reddish brown varnish. Sweet tone.
*Price: $50*

GERMAN WORK, ABOUT 1800

*NUMBER 6317. Half size. Flat model. Back, one piece plain maple. Top, spruce of medium grain. Brown varnish. Good condition and tone.
*Price: $50*

# RARE OLD VIOLAS

NICOLAUS AMATUS CREMONEN HIERONYMI FIL. AC ANTONIJ NEPOS FECIT 1679

NUMBER 6479. This magnificent specimen was brought to England toward the end of the 18th century by Giordini, a celebrated Italian musician, who sold it to Lord Aylesford, an enthusiastic amateur and collector. It was purchased by Hill, the elder, from Lord Aylesford's grandson. Our connoisseur secured the instrument for our collection several years ago, and at that time we disposed of it to complete a quartet of fine instruments in the possession of an American amateur. At his death the viola again came into our possession.

The model is very beautifully developed and of graceful outline. The wood throughout is of the choicest selection. The back is of two pieces of handsome curly maple. The top is of spruce of fine grain. The varnish is of a dark amber color. The instrument is in a splendid state of preservation, and possesses a large tone of very sympathetic quality. An ideal quartet instrument.

*Price: $3,000*

GASPARO DA SALO, BRESCIA, ABOUT 1550

NUMBER 5175. One of the most interesting instruments which has ever come into our hands. It was originally purchased in Italy by our collector, about 1900. At that time it was in its old Italian brass studded case, with hand forged lock and handle.

It has very recently again come into our possession.

It is a viola with ideal tone for quartet work and is not too large in size for the average player.

Dark brown varnish, ornamented back and top. It is in splendid playing order.

*Price: $1,600*

JULIUS CAESAR GIGLI, ROME, 1786

NUMBER 5240. Splendid specimen of this well known maker's work. Flat type. Back, one piece flamed maple, with sides to match. Top, spruce of fine grain. Brownish red varnish. Ideal viola for chamber music. Exquisite quality of tone.

*Price: $500*

JOHANN BAPTISTE GABRIELLI, FLORENCE, 17—

NUMBER 5243. Flat model. Back, two pieces plain maple. Top, spruce of fine grain. Orange yellow varnish. Fine state of preservation. Splendid quartette instrument.
*Price: $450*

THOMAS DODD, LONDON, 1800-10

NUMBER 5245. Flat model. Back, one piece curly maple. Top, spruce of medium grain. Brownish red varnish. Splendid state of preservation. Large tone of beautiful quality.
*Price: $385*

OLD GERMAN

NUMBER 6158. Stainer type. Back, one piece handsome curly maple. Top, spruce of medium grain. The varnish is of a brownish red color. Very artistic scroll carved in form of dragon's head. Very mellow tone. Splendid quartette instrument.
*Price: $350*

BENOIST FLEURY, PARIS, 1750

NUMBER 6200. Broad flat model. Back, two pieces curly maple. Top, spruce of medium grain. Varnish of a brownish color. This instrument is in a fine state of preservation and possesses a large tone of exceptionally fine quality.
*Price: $250*

SEBASTIAN KLOZ, MITTENWALD, 17—

NUMBER 6192. Medium high model. Back, two pieces curly maple. Top, spruce of fine grain. Varnish of a brownish color. Fine condition. Large tone.
*Price: $250*

FINE OLD GERMAN, 1740-50

NUMBER 5959. Medium high model. Top, spruce of even grain. Back, two pieces of curly maple. Brownish red varnish. Good condition. Fine quartette instrument.
*Price: $200*

LAURENTIUS GUADAGNINI
Placentiae, 1740
*Number 5037—Description on Page 11*

PLATE V

FENDT, PARIS, 1780

NUMBER 6201. Back, two pieces curly maple. Top, spruce of medium grain. The varnish is of a brownish color. Stradivarius model. This instrument is in a splendid state of preservation. Excellent quartette instrument.
*Price: $200*

JOSEPH BENEDICT GEDLER, FUSSEN, 18—

NUMBER 5852. Stradivarius model. Back, two pieces of curly maple; top, fine grain spruce. Brown varnish. Mellow tone. Good quartette instrument.
*Price: $150*

JOHANN MATTHIAS HORNSTEINER, MITTENWALD, 1789

NUMBER 5269. Large Amati model. Back, two pieces curly maple. Top, spruce of fine, even grain. The varnish is of a brownish red color. Splendid tone.
*Price: $150*

OLD GERMAN WORK, ABOUT 1780

NUMBER 4283. Flat model. Back, one piece of plain maple. Top, spruce of straight grain. The varnish is of a brownish color. Fine condition. Good orchestral instrument.
*Price: $100*

OLD MITTENWALD, ABOUT 1830-40

NUMBER 6032. Stradivarius model. Back, two pieces flamed maple. Top, spruce straight grain. Red brown varnish. Good condition and tone.
*Price: $100*

OLD GERMAN WORK, ABOUT 1740-50

NUMBER 4370. Medium high model. Back, two pieces plain maple. Top, spruce of straight grain. Fair condition. Soft tone.
*Price: $85*

OLD GERMAN WORK, ABOUT 1800

NUMBER 6383. Flat model. Back, one piece of plain maple. Top, spruce of wide grain. The varnish is of a dark brown color. Good tone and condition.
*Price: $75*

GERMAN WORK, ABOUT 1840

NUMBER 5906. Flat model. Back, plain maple; top, medium grain spruce. Brown varnish. Mellow tone.
*Price: $65*

VIOLA DE L'AMORE, DELAPANQUE, PARIS, 1756

NUMBER 3252. Back, two pieces curly maple. Top, spruce of fine grain. Varnish of a brownish color. Excellent condition.
*Price: $60*

# RARE OLD VIOLONCELLOS

GIOVANNI BAPTISTA RUGGERI, BRESCIA, 16—

NUMBER 6447. Splendid example of this master's work. Flat model. Back, two pieces rather plain maple. Top, spruce of the choicest selection for tone. The varnish is of an orange red color. The instrument possesses a tone of rare sweetness and fine carrying power. A solo or quartette cello for an artist.

*Price: $2,500*

CARLO FERDINANDO LANDOLPHUS, MILANO, 1760

NUMBER 4680. Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today among old celebrated Italian instruments.

This cello is built on broad Stradivarius lines, flat model with low arching, and is in an exceptionally fine state of preservation. It has ample wood in both back and top, and is covered with an exceptionally fine quality of lustrous light orange red varnish.

*Price: $2,000*

FRANCESCO RUGGERI, CREMONA, 1700

NUMBER 6454. This instrument is built on broad lines. The wood selection, especially in the top, is very fine. The back is of maple cut on the slab, such as Ruggeri was wont to use. It possesses a tone that is notable for its richness of quality. The varnish is of a rich ruby red color. The instrument is strong and healthy in wood.

*Price: $800*

CLAUDE PIERRAY, PARIS, ABOUT 1720

NUMBER 6456. In France the instruments of Claude Pierray and Jacques Boquay, who are the two most prominent members of the French School, rank with the best of the second and third class Italian makers. This is because their work is known there and is not well known to the American public. However, year by year such

names as these and those of Castagneri, Guersan, and others, are becoming familiar to American buyers. Good examples of their work are recognized now as being far superior to ordinary Italian instruments.

With the exception of the scroll, this is a fine example of Claude Pierray's work. The model is large and broad; it is in an excellent state of preservation and the materials used throughout are of very fine quality. It has a large, resonant tone.

*Price: $1,000*

CLAUDE PIERRAY, PARIS, 1734

NUMBER 6180. A splendid example of his work. Well developed model. Back, two pieces of curly maple, with sides to match. Top, spruce of medium grain. The varnish is of a brownish color. It is in a splendid state of preservation, and possesses a large brilliant tone. An excellent solo instrument.

*Price: $800*

L. WIDHALM, NURNBERG, 17—

NUMBER 6754. Well developed model. Dark red varnish. Back, two pieces of handsome maple. Top, medium grain spruce. Splendid condition. Large, mellow tone.

*Price: $600*

ANDREA CASTAGNERI, PARIS, 1747

NUMBER 6153. Flat model. Orange-red varnish. Back, two pieces handsome curly maple. Top, spruce of fine grain. Excellent condition. Large tone, of brilliant quality.

*Price: $650*

CHATELAIN, PARIS, 1780

NUMBER 6184. Medium high model. Back, two pieces plain maple. Top, spruce of medium grain. Brown varnish. Excellent condition. Large tone of fine quality.

*Price: $500*

LEOPOLD WIDHALM, NURNBERG, 1765

NUMBER 3945. Splendid example of this well-known maker's work. Flat model. Back, one piece of flamed maple. Top, one piece medium grain. The varnish is of a reddish brown color. The tone is exceptionally mellow. Splendid quartette or solo instrument.
*Price: $500*

ALDRIC, PARIS, 1800

NUMBER 6183. Flat model. Back, two pieces flamed maple. Top, spruce of medium grain. Varnish of a reddish brown color. Splendid condition. Brilliant tone.
*Price: $350*

G. HUBER, VIENNA, 1770

NUMBER 6181. Medium high model. Back, two pieces flamed maple. Top, spruce of fine grain. Brown varnish. Fine condition. Large tone of mellow quality.
*Price: $300*

JEAN HOMOLKA, 1869

NUMBER 6165. Medium high model. Back, one piece slightly flamed maple. Top, spruce of wide even grain. Red brown varnish. Excellent condition. Large tone, of very soft quality.
*Price: $300*

NICOLAS, PARIS, 1811

NUMBER 6182. Flat model. Back, one piece curly maple. Top, spruce of fine grain. Reddish brown varnish. Very fine condition. Large tone.
*Price: $275*

J. JAIS, BOZEN, 1780

NUMBER 6185. Flat model. Back, two pieces curly maple. Top, spruce of wide grain. Brown varnish. Fine condition. Large tone.
*Price: $200*

OLD MITTENWALD, ABOUT 1810-20

NUMBER 6106. Flat model. Back, two pieces figured maple. Top, spruce of even grain. Reddish brown varnish. Good condition and tone.

*Price: $150*

# DOUBLE BASSES

OLD GERMAN WORK, 1780-90

NUMBER 3802. Three-quarters size. Flat model. Good orchestra instrument.

*Price: $175*

# THE VIOLIN BOW

THE VIOLIN BOW, as it is known today, did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (born 1653, died 1713), was a clumsy affair, something like the modern double-bass bow. A few years later, during Tartini's time (born 1692, died 1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

The importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is known today, the modern symphony orchestra would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known; wrote us on October 19, 1903, in a letter about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte, who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible.* Without these instruments and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

Francois Tourte was to the violin bow what Stradivarius and Joseph Guarnerius were to the violin, and even more, for he found the bow as Gaspar da Salo and Maggini found the violin, in an undeveloped state and by years of careful experiment finally brought it to its present perfect shape. No more intimate relationship ever existed than that of violin and bow.

Francois Tourte was born in the year 1747, in Paris, and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. He found the bow a short arched affair which had been handed down from the time of the rebec, viol, and other mediæval instruments, lengthened it to its present proportion, invented the frog and screw, and marvelous to relate, invented a method of construction which has remained a

secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices, and in recent years, owing to their great scarcity, have rapidly risen in value until it is not uncommon that as much as $500 to $1,000 be paid for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte, all of them copying him with the endeavor to find his secret, yet notwithstanding the efforts of bow makers of England, Germany, Holland, and other countries, Tourte remains today supreme, as ever, for no one has as yet been able to match his skill. A good Tourte bow draws from a good violin a larger and richer tone than any other, and it is this fact, together with their ease of playing, that has made Tourte's reputation what it is.

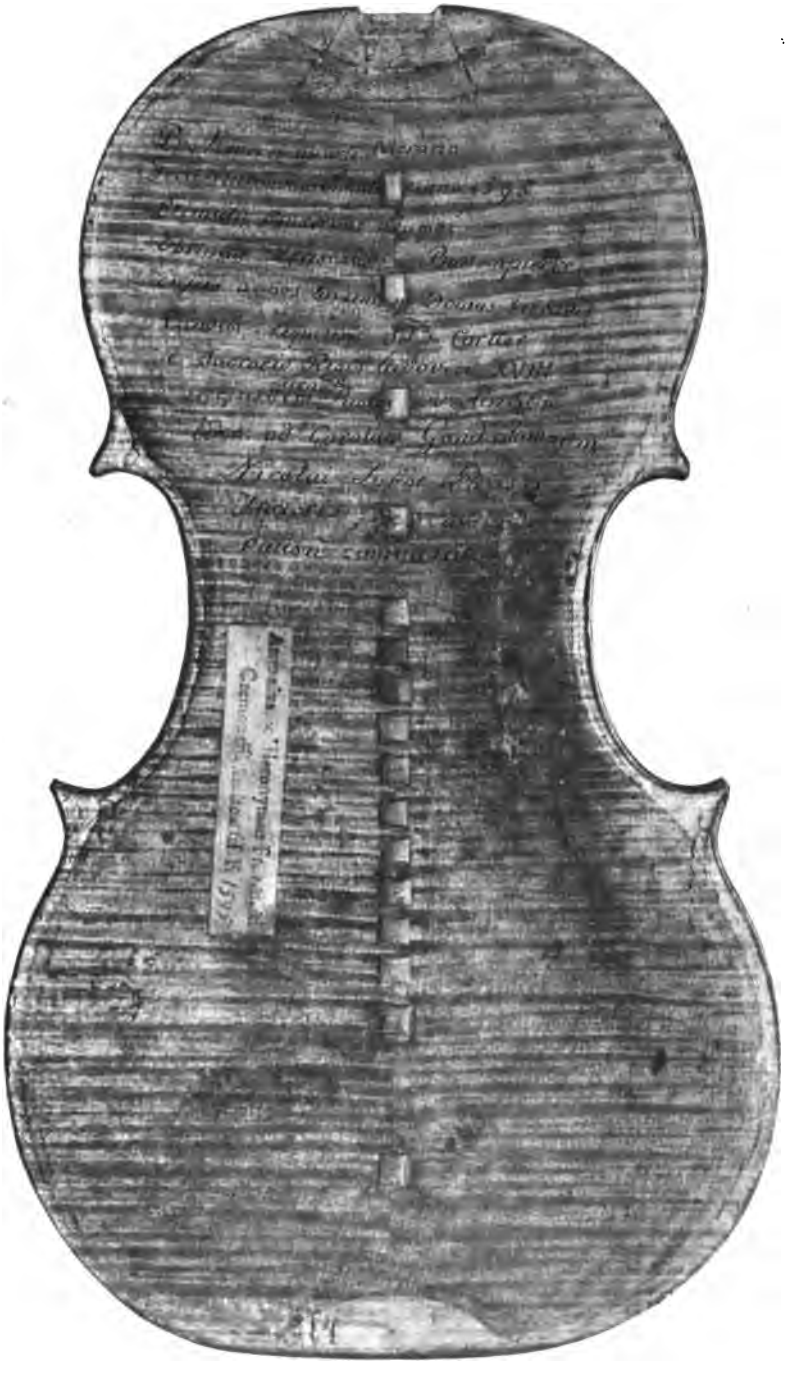
The following bows are especially choice examples of their makers' work:

FRANCOIS TOURTE, PARIS
NUMBER 438. Round stick. Chocolate color. Original silver mounting. Excellent playing stick.
*Price: $350*

TOURTE (AINÉ)
NUMBER 519. Exceptionally fine playing stick. Gold mounted frog with pearl shield on both sides. The stick is round and of a dark chocolate color.
*Price: $225*

FRANCOIS TOURTE
NUMBER 507. Viola Bow. Round stick. Dark color. Silver trimmed. Bow for an artist.
*Price: $200*

XAVIER TOURTE, PARIS
NUMBER 499. Round stick. Dark chocolate color. Silver mounted frog. Exceptional example.
*Price: $150*



Interior of Back of Henry IV Amati Violin, Number 4913,
Showing Latin Inscription

NOTE—In order to make the above inscription readable it was necessary to retouch the negative and insert some letters which were so dim that the camera did not reproduce them.

PLATE VI

OLD FRENCH COPY OF TOURTE
NUMBER 425. Octagon stick. Dark chocolate color. Gold mounted frog. Fine playing bow.
*Price: $125*

XAVIER TOURTE, PARIS
NUMBER 505. Octagonal stick. Dark chocolate color. Silver mounted frog. Magnificent playing bow.
*Price: $125*

DODD, LONDON
NUMBER 479. Octagonal stick. Chocolate color. Tortoise shell frog. Exceptionally fine playing bow.
*Price: $125*

LUPOT
NUMBER 465. Round stick. Dark chocolate color. Gold mounted frog. Very fine example.
*Price: $125*

LUPOT, PARIS
NUMBER 357. Very heavy octagon stick. Chocolate color. Pearl shield inlaid on each side of frog. Unlined.
*Price: $100*

LUPOT, PARIS
NUMBER 503. Round stick. Dark chocolate color. Silver mounted frog. Exceptionally fine playing bow.
*Price: $100*

VUILLAUME, PARIS
NUMBER 490. Octagonal stick. Light chocolate color. Silver trimmed frog. Magnificent playing bow.
*Price: $100*

LUPOT, PARIS
NUMBER 489. Round stick. Chocolate color. Silver trimmed frog. Magnificent playing bow.
*Price: $100*

XAVIER TOURTE
NUMBER 484. Octagonal stick. Dark chocolate color. Silver mountings.
*Price: $100*

PECCATE
NUMBER 482. Round stick. Silver mounted frog. Exceptionally fine playing stick.
*Price: $100*

LUPOT
NUMBER 472. Round stick. Chocolate color. Original frog. Silver trimmed. Fine condition.
*Price: $100*

EURY
NUMBER 469. Octagonal stick. Dark chocolate color. Original frog. A splendid bow for one wishing a rather heavy stick. Excellent example of the maker's work.
*Price: $100*

DOMINICUS PECCATE
NUMBER 463. Round stick. Dark chocolate color. Silver mountings. Very finely balanced stick.
*Price: $100*

FINE OLD FRENCH
NUMBER 443. Round stick of dark chocolate color. Silver mounted frog. Bow for an artist.
*Price: $100*

VUILLAUME, PARIS
NUMBER 502. Round stick. Light chocolate color. Silver mounted frog. Very fine specimen.
*Price: $90*

F. N. VOIRIN, PARIS
NUMBER 362. Reddish brown color. Round stick. Ebony frog. Silver mounted. Medium weight, strong and flexible.
*Price: $85*

LUPOT, PARIS
NUMBER 515. Round stick. Light chocolate color. Original frog, silver mounted. Excellent condition.
*Price: $85*

VUILLAUME, PARIS
NUMBER 504. Round stick. Dark color. Silver mountings. Splendid specimen.
*Price: $85*

PECCATE, PARIS
NUMBER 498. Round stick. Dark color. Silver trimmed frog. Fine playing bow.
*Price: $85*

VUILLAUME, PARIS
NUMBER 497. Round stick. Chocolate color. Silver mounted frog.
*Price: $85*

OLD FRENCH
NUMBER 440. Round stick. Chocolate color. Silver mounted frog. Excellent condition. Very fine playing stick.
*Price: $85*

OLD FRENCH
NUMBER 435. Round stick. Dark chocolate color. Fine playing bow.
*Price: $75*

HENRY, PARIS, 1868
NUMBER 361. Round chocolate stick. Silver trimmed.
*Price: $75*

OLD FRENCH
NUMBER 407. Round stick. Chocolate color. Good condition.
*Price: $75*

VUILLAUME, PARIS
NUMBER 514. Round stick. Dark chocolate color. Silver mounted frog. Fine condition.
*Price: $75*

HENRI, PARIS
NUMBER 511. Round stick. Dark chocolate color. Silver mounted frog. Excellent playing stick.
*Price: $75*

PAJEOT, PARIS
NUMBER 508. Round stick. Dark chocolate color. Silver mounted frog. Fine playing stick.
*Price: $75*

MALINE
NUMBER 492. Round stick. Chocolate color. Silver mountings. Very fine playing stick.
*Price: $75*

OLD ENGLISH WORK
NUMBER 475. Round stick. Dark chocolate color. Silver trimmed frog.
*Price: $75*

PAJEOT, PARIS
NUMBER 466. Round stick. Light chocolate color. Silver mounted frog. Very fine playing stick.
*Price: $75*

DODD, LONDON
NUMBER 464. Round stick. Chocolate color. Very fine playing bow.
*Price: $75*

VUILLAUME, PARIS
NUMBER 441. Round stick. Dark chocolate color. Silver mounted frog. Fine playing bow.
*Price: $75*

LUPOT
NUMBER 415. Round stick. Chocolate color. Original silver mounted frog.
*Price: $65*

ADAM, PARIS
NUMBER 406. Round stick. Chocolate color. Original frog.
*Price: $65*

ADAM, PARIS
NUMBER 510. Round stick. Chocolate color. Silver mounted frog.
*Price: $65*

VUILLAUME, PARIS
NUMBER 509. Round stick. Dark chocolate color. Silver mounted frog.
*Price: $65*

VUILLAUME, PARIS
NUMBER 496. Round stick. Dark chocolate color. Silver mounted frog. Fine condition.
*Price: $65*

VUILLAUME, PARIS
NUMBER 491. Round stick. Chocolate color. Silver mounted frog.
*Price: $65*

E. N. VOIRIN
NUMBER 488. Round stick. Chocolate color. Silver trimmed frog, which is not the original. Fine playing stick.
*Price: $65*

VUILLAUME
NUMBER 480. Round stick. Chocolate color. Silver trimmed frog.
*Price: $65*

A. VIGNERON, PARIS
NUMBER 462. Round stick. Light chocolate color. Silver trimmed frog.
*Price: $65*

VUILLAUME, PARIS
NUMBER 495. Round stick. Dark chocolate color. Silver trimmed. Splendid condition.
*Price: $60*

OLD FRENCH WORK
NUMBER 443. Octagonal stick. Dark chocolate color. Splendid playing bow. Silver trimmed frog.
*Price: $60*

LAMY, PARIS
NUMBER 486. Round stick. Chocolaté color. Silver mounted. Very fine playing bow.
*Price: $60*

PAJEOT, PARIS
NUMBER 494. Round stick. Chocolate color. Ivory frog. Silver trimmed.
*Price: $55*

ADAM, PARIS
NUMBER 379. Light chocolate color. Round stick, silver mounted. Frog unlined.
*Price: $50*

OLD FRENCH STICK
NUMBER 518. Vuillaume type. Dark chocolate color. The stick is round and the mountings original.
*Price: $50*

LAMY, PARIS
NUMBER 513. Round stick. Light chocolate color. Silver mounted frog.
*Price: $50*

CHANOT, PARIS
NUMBER 512. Round stick. Chocolate color. Ivory frog. Silver mounted.
*Price: $50*

FINE OLD FRENCH
NUMBER 500. Round stick. Light chocolate color. Silver mounted frog.
*Price: $50*

VUILLAUME
NUMBER 481. Round stick. Dark chocolate color. Silver trimmed frog.
*Price: $50*

RAUCH
NUMBER 477. Round stick. Chocolate color. Original frog. Well balanced stick.
*Price: $50*

J. B. VUILLAUME, PARIS
NUMBER 376. Round chocolate stick. Original mountings.
*Price: $45*

VUILLAUME
NUMBER 459. Round stick. Dark chocolate color. Silver trimmed frog.
*Price: $45*

C. BAZIN
NUMBER 445. Round stick. Dark chocolate color. Silver trimmed frog. Fine playing bow.
*Price: $45*

SIMON, PARIS
NUMBER 355. Round chocolate stick. Original frog.
*Price: $40*

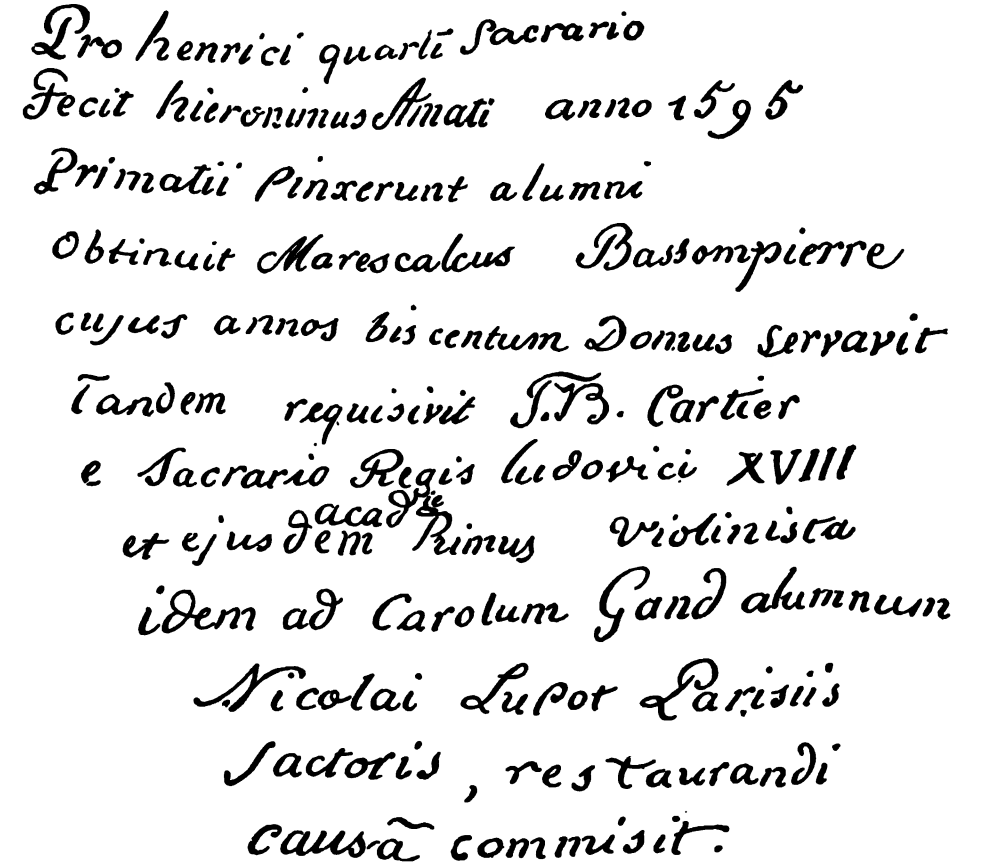
MAIRE, PARIS
NUMBER 460. Round stick. Dark chocolate color. Silver trimmed frog.
*Price: $40*

TOURTE COPY
NUMBER 313. Dark chocolate color.
*Price: $35*

OLD FRENCH
NUMBER 380. Round stick. Medium color. Old modern frog.
*Price: $30*

OLD ENGLISH STICK
NUMBER 299. Ivory frog, good playing qualities.
*Price: $30*

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN, NUMBER 4913, IN LYON & HEALY'S COLLECTION, WITH TRANSLATION


Pro henrici quarti Sacrario
Fecit hieronimus Amati anno 1595
Primatii Pinxerunt alumni
Obtinuit Marescalcus Bassompierre
cujus annos bis centum Domus servavit
Tandem requisivit J.B. Cartier
e Sacrario Regis ludovici XVIII
et ejusdem acad^ie Primus violinista
idem ad Carolum Gand alumnum
Nicolai LuPot Parisiis
factoris, restaurandi
causa commisit.

Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595
Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

Primatii Pinxerunt alumni
Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit
Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-ie Primus Violinista
Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi causa commisit
The same delivered it to Charles (Francois) Gand, the pupil of Nicolas Lupot, the (violin) maker at Paris, for the purpose of repair

PLATE VII

# VIOLONCELLO BOWS

F. N. VOIRIN, PARIS
NUMBER 342. Octagon stick. Chocolate color. Ebony frog. Silver trimmed, medium heavy weight, fine balance and tone.
*Price: $100*

PECCATE, PARIS
NUMBER 339. Round stick. Ebony frog. Silver mounted. Pearl dot in silver circle.
*Price: $65*

LUPOT, PARIS, 1809
NUMBER 356. Light, octagon, chocolate color stick. Original frog.
*Price: $65*

F. N. VOIRIN, PARIS
NUMBER 378. Light chocolate color. Round stick. Silver mountings.
*Price: $65*

D. PECCATE, PARIS
NUMBER 363. Light chocolate stick. Original mountings.
*Price: $55*

D. PECCATE, PARIS
NUMBER 364. Round stick. Light chocolate color. Silver mountings. Original frog.
*Price: $55*

GERMAN WORK
NUMBER 368. Copy of Tourte. Round stick. Silver mounted. Pearl inlaid button. Very strong stick.
*Price: $40*

# ARTISTIC VIOLIN, VIOLA AND VIOLONCELLO BOWS

## Made by W. E. Hill & Sons, London

The following bows are made in the shops of Messrs. Hill & Sons, near London, and differ in price according to the quality of materials, workmanship and the style of frogs used. The cheapest bows of the line, though plain in design, possess exceptional playing qualities.

NUMBER G1448. Same description as No. G1447, but mounted with ebony frog trimmed in solid gold, and with gold tip.
*Price: $100*

NUMBER G1447. Pernambuco, very finest quality. Octagon stick. Frog of tortoise-shell. Sterling silver trimmed. Pearl slide and pearl dot in sides, set in inlaid silver circle. Sterling silver screw tip with case-hardened screw. Whalebone thumb grip and wrapping. Sterling silver tip plate. Only most carefully selected Pernambuco goes into these sticks. This means that only one out of hundreds of Pernambuco sticks is suitable. These bows are counterparts of the best work of Francois Tourte. They have the greatest possible tone producing power and are the very best that modern skill and ingenuity can produce.
*Price: $65*

NUMBER G1444. Pernambuco, finest quality. Round stick. Medium shade. Ebony frog. Pearl dot in side of frog, set in silver circle. Pearl slide. Octagon shaped silver button. Case-hardened screw. Silver head plate and tip. Whalebone thumb grip and wrapping. This bow is representative of the most artistic modern workmanship and possesses large tone drawing power. It is a bow intended for an artist's use.
*Price: $45*

NUMBER G1445. Same description as No. G1444, but octagon stick.
*Price: $45*

NUMBER G1438. Pernambuco, exceptionally fine quality. Exquisite workmanship. Dark chestnut color. Ebony frog. Silver mounted. Pearl dot in side, set in silver circle. Pearl slide. Octagon shaped silver button with pearl dot set in ebony ring. Case hardened screw and eye. Silver tip plate. Leather thumb piece and grip. This is a bow for artists' use.
*Price: $35*

NUMBER G1436. Pernambuco, extra fine quality. Round stick. Dark chestnut color. Ebony frog. Dodd model. Pearl slide. Silver trimmed. Octagon shaped silver screw button with pearl dot set in ebony ring. Case-hardened screw and eye. Silver tip plate. Magnificent playing stick, beautifully balanced, and one which draws a large tone.
*Price: $30*

# VIOLIN AND VIOLONCELLO REPAIRING

THE restoration of fine old violins is one of the very fine arts. Many can make good new violins, but few have the necessary experience for the proper repair of valuable old instruments.

This is a branch by itself, separate and distinct. It is safe to say that more valuable Cremonas have been butchered and ruined by unskillful treatment at the hands of so-called repairers than by any other agency, including loss by fire and accident.

We maintain a corps of repairers than which there is none superior in Paris, Berlin or London. It is to the hands of such artists only that we can entrust our own valuable instruments, not to speak of those sent us by our clients.

We have for many years been very extensive buyers of old violins. These are purchased, for the most part, in an unrepaired condition, and require complete rebuilding before being offered for sale. This applies to the finest old masterpieces of Cremona, worth in the thousands, as well as those of old Saxony, which would be sold for fifty dollars.

The most valuable specimens in America have passed through our shop. The list includes some of the most celebrated violins in existence. This has given us an experience which has its effect on the work we do, and we can truthfully say, without boasting, that nowhere else in America can similar results be obtained.

We furnish free estimates of the cost of repairing violins sent in for that purpose. Those which are found not worth the expense are returned, or a letter setting forth the condition is sent to the owner.

There are many old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. For the lack of proper regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often way beyond the idea of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact of their having been broken to splinters, but to the skill of the repairer who is able to produce such results. Obviously, if he had had the same violin to adjust before it was broken, it would have turned out very much better still.

### Estimating Cost of Repairing

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25.00 to $75.00—depending on the character and value of the instrument, and time required; for, obviously, the care and responsibility of restoring a fine Cremona is far greater than where an ordinarily good old violin is concerned.

The better the violin, the better must be the adjustment to get commensurate results.

### Cost of Repairing

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment is from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. Obviously there is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, but instead much harm. It is not a question of the bar being *new*, but of its being *right*.

### All Our Work is Fully Guaranteed

This also applies to the tone of old Italian violins which have been sold through this department in the past five years, which, if they have become deficient in tone, indicating that their bars are too light or otherwise faulty, will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.

ML 846 .L991 1922
Catalog of rare old violins, v
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